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THE COPYRIGHTABILITY OF NONLITERAL ELEMENTS OF COMPUTER PROGRAMS

Introduction

The goal of copyright law is "[t]o promote the Progress of Science and Useful Arts." It is premised on the assumption that "encourag[ing] . . . individual effort by personal gain is the best way to advance public welfare through the talents of authors . . . ." In order to "promote progress," however, copyright law must respond to changes in technology. Although historically Congress has done a commendable job in amending the copyright law to keep pace with technological advances, this has not been true in the area of computer technology, perhaps the most significant scientific advancement of modern times. As a result, the federal courts have assumed the role of keeping the copyright law up-to-date in this area. Although the courts were able to resolve the early, simpler issues quickly and easily, they have had difficulty resolving the more complex issues that have arisen as the computer industry has developed.

One issue that has been problematic for the courts is whether and to what extent the nonliteral elements of computer programs are copyrightable. Nonliteral elements are aspects of the computer program other than the written code itself. For example, the structure of the program, like the plot of a story, is a nonliteral element; the user interface of the program is another. Although it is clear that copyright protection extends to the literal elements of a computer program (the code), it is unclear to what extent protection extends to nonliteral elements. Because entirely different lines of computer code could employ the same program structure or create very similar user interfaces, programmers have a clear interest in having nonliteral elements of their programs protected. Judges, however, have had difficulty in determining the legitimacy of this interest under the copyright laws.

The federal courts have articulated four distinct tests for determining whether nonliteral elements of a computer program can be protected by a copyright in the program. All four tests are based on the idea-

3. The courts have interpreted Congress' inaction to have effectively shifted to them the duty of keeping the copyright law current: "Rather than itself drawing the boundary line between copyrightable and non-copyrightable elements of computer programs, Congress has mandated that courts use an evaluative standard in determining this boundary line . . . ." Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 53 (D. Mass. 1990).
4. For a definition of the term "user interface," see infra notes 29-32 and accompanying text.
expression dichotomy that is the foundation for copyright law, yet they are all significantly different from each other. In 1986, in *Whelan Associates, Inc. v. Jaslow Dental Laboratory, Inc.*, the Third Circuit became the first Circuit Court of Appeals to address this issue. In 1990, the Federal District Court of Massachusetts addressed the same issue but developed its own approach in *Lotus Development Corp. v. Paperback Software International*. In 1992, in the case of *Brown Bag Software v. Symantec Corp.*, the Ninth Circuit applied its general test for substantial similarity, the Extrinsic-Intrinsic Test, in the computer program context. Finally, in 1992, the Second Circuit developed its own test in *Computer Associates International, Inc. v. Altai, Inc.* The debate over these tests has centered on whether a given approach "promotes progress" by providing an adequate level of copyright protection, or whether it stifles creativity by providing either too much or too little protection.

This Note argues that the *Altai* test, in modified form, is the best test for determining substantial similarity—and hence copyrightability—because it most closely adheres to general principles of copyright law. Such principles have served copyright law well in other areas and were intended by Congress to be applied to computer programs as well.

Part I explains aspects of computer technology pertinent to this issue and provides a brief history of copyright law in the computer program context. Part II examines the *Whelan, Paperback, Brown Bag, and Altai* cases and provides a review of the criticism that has been leveled against each. Part III analyzes these tests, concludes that a modified version of the most sophisticated approach—the *Altai* test—would be best, and proposes an additional step for the analysis under that test. Finally, it reexamines

5. The idea-expression dichotomy is simply that copyright law extends protection only to the particular expression of an idea, but never to the idea itself. See infra text accompanying notes 69–70.

6. 797 F.2d 1222 (3d Cir. 1986).

7. 740 F. Supp. 37 (D. Mass. 1990). This district court case is significant because of the stature of the plaintiff, the developer of the very popular 1-2-3 spreadsheet program, and because of the holding, which extended copyright protection to the user interface of that program, see infra section II.B.

8. 960 F.2d 1465 (9th Cir. 1992).

9. The test was already developed in existing case law. It was originally derived from the Second Circuit's test announced in *Arnstein v. Porter*, 154 F.2d 464, 468–69 (2d Cir. 1946) (popular song). It was first adopted by the Ninth Circuit in the case of *Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp.*, 562 F.2d 1157, 1162–65 (9th Cir. 1977) (children's television characters). The test was significantly modified in *Shaw v. Lindheim*, 919 F.2d 1353, 1356–57 (9th Cir. 1990) (television script). For a discussion of the development of the Extrinsic-Intrinsic Test, see infra note 178.


10. 982 F.2d 693 (2d Cir. 1992).

11. See infra text accompanying notes 62–64.
some of the major concerns that are often raised against providing any protection to nonliteral elements of computer programs.

I. COPYRIGHT PROTECTION OF COMPUTER PROGRAMS

In order to understand the issues raised by the copyrightability of a computer program's nonliteral elements, it is necessary to have a basic understanding of both computer programming and the general principles underlying copyright law. This Part provides background information intended to give the reader a working knowledge of the subject matter. First, it briefly discusses how computers work and how computer programs are developed. It then reviews the legal landscape that currently surrounds the copyrightability of computer programs.

A. Some Technical Background on Computer Programs

A computer is basically a very sophisticated electronic machine used to manipulate data. Since computers cannot think for themselves, however, they must be told exactly what to do. A computer program is the part of a computer system that tells the computer what to do: it is basically a list of instructions that the computer executes to achieve the result desired by the programmer. Computers, however, only comprehend "machine language," a binary code consisting entirely of strings of 1s and 0s (or ONs and OFFs), which is awkward and difficult for people to understand. Therefore, a programmer usually writes what is known as the "source code" of a program using a "higher level" language—e.g., BASIC, Pascal, or C. Since higher level languages are composed of words and mathematical symbols, they are more easily understood by people and are therefore easier to use. After the source code is written by the programmer, it is then translated into machine language, called "object code," so that it can be understood by the computer.
There are two basic types of computer programs: "operating systems" and "applications." An operating system coordinates the interactions between the hardware and the software in a computer system. Applications, such as spreadsheets, word processors, or even video games, perform the functions that the user desires. Although much of what can be said about one should also apply to the other, this Note focuses on application programs, since they are easier to understand and are far more numerous than operating systems.

Computers are capable of only a limited number of arithmetical and logical manipulations of data. Since they are very fast and thoroughly accurate, they are able to perform very complex operations rather quickly—but only if they are told exactly how to do so. It is the programmer who indirectly, by means of the program, walks the computer through the process of solving a problem. Developing a program demands more than merely sitting at the computer and writing the source code. A multi-step process takes the program from the original idea to the final product. At each step, the programmer progresses along the scale of specificity, moving from the general idea to the precise instructions to be given to the computer.

First, the programmer decides what purpose the software will serve for the user. For example, the required program may be an electronic spreadsheet that performs all sorts of complex calculations on data, or it may be a word processor that assists the user in drafting documents.

Second, the programmer determines the functions that will be needed to meet the user's demands. For example, the user might want a spreadsheet program to perform instantly a host of mathematical, statis-
tical, financial, and logical functions as the data are entered into the computer. The user might also want the computer to present the results in a variety of ways. Of course, the user would also need the program to be able to save and retrieve information. Thus, the program would have to be able to perform all of these functions.

Third, the programmer must "design" the overall structure of the program. This consists of breaking down the various functions of the program into subtasks that are easier for the programmer to understand. The programmer designates each function as a "subroutine," or a mini-program within the main program, and breaks down each subroutine into further subroutines as necessary until each subroutine performs a relatively simple task—i.e., one that is easily programmable. Then the various subroutines must be organized in a logical and efficient pattern. Typically, this is done in the form of a flow-chart that becomes the foundation for writing the program code.

Fourth, the programmer must "implement" the design of the program by actually writing the program's "code." To do this, the programmer must decide upon the proper problem-solving methods, or algorithms, to use for each subroutine. The programmer then encodes the design of the previous stage and each algorithm in the programming language. The product is then compiled into object code.

Fifth, the program must be "debugged": errors in the program must be found and corrected before the program is put to use. Since not all errors are likely to be found before the program is put to use, a final step of "maintenance" is required to correct any hidden errors and improve any imperfections later discovered in the program. This final stage is a continuous one, since errors may be encountered at any time during the useful life of the program.

23. This is a very general account of the functions that are to be included. Before moving on to the next stage, the programmer would have to determine exactly which mathematical (e.g., addition, multiplication, root derivations, etc.), statistical (e.g., averages, regression analysis, etc.), financial (e.g., present value, amortization, etc.), and logical (e.g., comparison, sorting, etc.) functions are to be performed by the program, as well as exactly how the program will present its results (e.g., printing format, types of graphs, etc.), and every other specific function the program will perform.

24. See Software Engineering, in 16 E.S.T., supra note 14, at 531, 532. It is also important during this stage to "determin[e] the manner in which these [subroutines] relate to one another," id.—for example, the "parameter list" for each subroutine must be specified. For a definition of "parameter list," see Altai, 982 F.2d at 697-98 ("[T]he form in which information is passed between [subroutines] ... ").


26. The McGraw-Hill Encyclopedia of Science and Technology does not label any stage "debugging." Instead, under its approach, errors in programming are to be corrected during the implementation stage; the fifth stage is "testing" to make sure that the program outputs are correct. Thus, the "debugging" stage—in which any errors that can be found are corrected—encompasses both the fourth and fifth steps in the E.S.T. approach. See id. This difference is not important as a practical matter.

27. See id.
As should now be apparent, writing the actual code is only a small part of developing a program; much more effort and creativity goes into conceptualizing and designing the program.\(^2\) This is the essence of the "act of programming"; done well, it distinguishes a fine program (or programmer) from an adequate one. Thus, the programmer has a strong interest in copyright protection for more than merely the literal code itself.

In addition to the structure of a computer program, nonliteral elements also include what is called the "user interface" of a program. The user interface is the mechanism through which the user and the computer communicate with each other.\(^2\) It includes the means for selecting the functions of the program as well as the screen displays and other forms of output that are generated for such purpose.\(^3\) Most often, the user interface allows for the selection of functions by organizing them in a hierarchy of menus: the user is presented with a menu—i.e., a list—from which to make a selection as to the type of function desired; this selection typically leads to a submenu (or series of submenus in which each level describes the possible choices with greater specificity, until the final submenu is reached) that allows for the selection of the desired function.

Developing a good user interface is often considered the most difficult and important part of programming.\(^3\) This is because the user interface determines how easy the program is to use, which is in turn a major factor in determining whether people will want to use this program.

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28. See Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 56 (D. Mass. 1990) ("[T]he bulk of the creative work is in the conceptualization of a computer program and its user interface, rather than in its encoding . . . ."); see also Whelan Assocs. Inc. v. Jaslow Dental Lab., Inc., 797 F.2d 1222, 1231 (3d Cir. 1986) ("[T]he larger portion of the expense and difficulty in creating computer programs is attributable to the development of the structure and logic of the program, and to debugging, documentation and maintenance, rather than to the coding.").

29. The user interface is often referred to as the "look and feel" of the program. In Paperback, however, the court rejected the concept of "look and feel" as "[not] significantly helpful" in determining copyrightability, and as "conclus[ory]" in that regard. See 740 F. Supp. at 62–63.

30. See, e.g., id. at 63 (accepting plaintiff's definition of "user interface" as including "the menus (and their structure and organization), the long prompts, the screens on which they appear, the function key assignments, [and] the macro commands and language" (brackets in original) (quoting Plaintiff's Post-Trial Brief at 53 (Docket No. 319))); see also Raymond T. Nimmer, The Law of Computer Technology: Rights, Licenses, and Liabilities ¶ 1.12, at 1–72 (2d ed. 1992) ("The most common features [of a user interface] are option menus, labels, key strokes to implement choices or commands, and text describing what the choices accomplish.").

31. "[T]he 'look and feel' of a computer software product often involves much more creativity and often is of greater commercial value than the program code which implements the product . . . ." Whelan, 797 F.2d at 1231 (quoting InfoWorld, Nov. 11, 1985, at 13); see also Paperback, 740 F. Supp. at 56 ("[C]reating a suitable user interface is a more difficult intellectual task, requiring greater creativity, originality, and insight, than converting the user interface design into instructions to the machine.").
or a competing one.\textsuperscript{32} Thus, the holder of a copyright in a computer program is often more interested in protecting the user interface from infringement than in protecting the actual source code or object code.\textsuperscript{33}

Although programmers may have a strong interest in protecting the user interface under copyright law, the user interface is a nonliteral element of the program: entirely different programs (lines of code) could create very similar, indeed identical, user interfaces.\textsuperscript{34} Thus, it is not immediately clear whether the user interface deserves copyright protection.

B. The Copyrightability of Computer Programs

This section provides a brief review of the legal landscape in which the copyrightability of computer programs rests. First, it gives a brief review of the statutory history and some of the well-established general principles of copyright law. Next, it turns to the legislative history on the specific subject of the copyrightability of computer programs. Finally, it reviews the early case law holding computer programs copyrightable.

1. The Statutory and Legislative History of Copyright Law. — Copyright law is almost exclusively federal law. The Constitution grants Congress the power "[t]o promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries."\textsuperscript{35} This broad delegation of authority entitles Congress to determine, within constitutional limits,\textsuperscript{36} the level of copyright protection necessary to achieve the purpose of the Copyright Clause.\textsuperscript{37} Prior to 1909, Congress attempted to list in the copy-

\textsuperscript{32} Cf. Raymond T. Nimmer, supra note 30, ¶ 1.08, at 1–61 ("In some programs, the interface is unique and important and defines the program in its market by making it more (or less) appealing to purchasers than competing programs.").

Of course, another major factor is the sheer power of the program. However, if the program is too difficult for the user, it is not very useful despite its power. See Gregory J. Ramos, Note, \textit{Lotus v. Paperback:} Confusing the Idea-Expression Distinction and its Application to Computer Software, 63 U. Colo. L. Rev. 267, 277 (1992) ("A program that is not easily used is a program that will not be used.").

\textsuperscript{33} Cf. Raymond T. Nimmer, supra note 30, ¶ 1.12, at 1–72 ("[M]any programs perform identical functions, and only the user interfaces distinguish a popular program from an unpopular one. This fact provides incentives for developers of popular programs to protect their interface features against copying.").

\textsuperscript{34} See id. ("The user interface of a program can be copied without copying that program's code.").

\textsuperscript{35} U.S. Const. art. I, § 8, cl. 8.

\textsuperscript{36} The text of the Constitution requires that the duration of the copyright be limited. See id. In addition, originality is a constitutional requirement for copyrightability. See Feist Publications, Inc. v. Rural Tel. Serv. Co., 111 S. Ct. 1282, 1288 (1991).

\textsuperscript{37} See Deepsouth Packing Co. v. Laitram Corp., 406 U.S. 518, 530 (1972) ("The direction of Art. I is that Congress shall have the power to promote the progress of science and the useful arts. When, as here, the Constitution is permissive, the sign of how far Congress has chosen to go can come only from Congress."); Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 46 (D. Mass. 1990) ("Under this constitutional mandate, Congress has broad though not unlimited authority to grant copyright monopolies as needed to promote progress.").
right laws all works that would be copyrightable. With the Copyright Act of 1909, Congress extended copyright protection generally to "all the writings of an author," and simply gave examples of works that would be copyrightable.

The Copyright Act of 1976 replaced the 1909 Act and expanded the subject matter of copyright as follows: "Copyright protection subsists . . . in original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device." Congress provided a list of the categories of works that could be copyrighted, but the list was merely intended to provide examples of copyrightable works and was not meant to be exhaustive. By way of limitation, however, the 1976 Act made it clear that "[n]o case does copyright protection . . . extend to any idea, procedure, process, system, method of operation, concept, principle, or discovery, regardless of the form in which it is described, explained, illustrated, or embodied."
Although the list of copyrightable subject matter in the 1976 Act did not include computer programs, the legislative history clearly indicates Congress' intent to protect computer programs under the category of "literary works." Prior to the passing of the 1976 Act, Congress had established the National Commission on New Technological Uses of Copyrighted Works (CONTU) to assess the adequacy of the copyright laws in light of modern technological advancements such as photocopy machines and, more importantly, computers. Congress decided to wait for CONTU's recommendations before taking any major action on computer programs. For the interim period, Congress included a provision in the 1976 Act, § 117, to "preserve the status quo"—whatever that may have been.

47. In fact, the language of § 102(b) of the Act, which excludes "process[es], system[s], [and] method[s] of operation" might seem to exclude computer programs from copyright protection altogether.

48. See 17 U.S.C. § 101 (1988) (defining "[l]iterary [w]orks" to include works "expressed in . . . numbers, or other . . . numerical symbols or indicia, regardless of the nature of the material objects, such as . . . disks, . . . in which they are embodied"); see also H.R. Rep. No. 1476, supra note 45, at 54, reprinted in 1976 U.S.C.C.A.N. at 5667 (stating that category of "literary works" includes "computer programs to the extent that they incorporate . . . the programmer's expression of original ideas").

49. See Act of Dec. 31, 1974, Pub. L. No. 93-573, 88 Stat. 1873, 1873-75. CONTU was to be a short-lived commission whose sole purpose was to make recommendations for amendment to the Copyright Act of 1976.

50. See Final Report of the National Commission on New Technological Uses of Copyrighted Works 3 (1979) [hereinafter: CONTU Final Report] (defining CONTU's purpose as "assist[ing] the President and Congress in developing a national policy for both protecting the rights of copyright owners and ensuring public access to copyrighted works when they are used in computer and machine duplication systems, bearing in mind the public . . . interest.").

51. See id. at 7 ("In anticipation of the work of [CONTU] and this report, the drafters of the [1976 Act] explicitly stated that it did not address or deal with computer issues.").


Notwithstanding the provisions of sections 106 through 116 and 118, this title does not afford to the owner of copyright in a work any greater or lesser rights with respect to the use of the work in conjunction with automatic systems capable of storing, processing, retrieving, or transferring information, or in conjunction with any similar device, machine, or process, than those afforded to works under the law, whether Title 17 or the common law or statutes of a State, in effect on December 31, 1977, as held applicable and construed by a court in an action brought under this title.


It was never clear exactly what the status quo was, but since § 117 was to be only an interim measure, it was not a very important issue. See 1 Scott, supra note 17, § 3.03, at 3-14 to -16. However, it was clear that this section "was not intended to deny copyright protection to computer programs, but to allow for a period of further study." Raymond T. Nimmer, supra note 30, ¶ 1.03[2], at 1-13. Apparently Congress intended to apply protection to computer programs under roughly the same basis as other literary works under the 1909 Act.
The CONTU report\footnote{CONTU Final Report, supra note 50.} was completed in 1978. CONTU concluded that, since it is very difficult to develop computer programs but quite simple to copy them, copyright protection should be available for computer programs to encourage their creation.\footnote{See id. at 11. Computer programs were already implicitly protected by the 1976 Act. See supra note 48 and accompanying text.} CONTU did not believe that very many changes would be required to achieve its objectives, since it understood copyright law as it existed to be consistent with its views.\footnote{See CONTU Final Report, supra note 50, at 12.}

CONTU did suggest a few minor changes to the 1976 Act. For example, CONTU recommended that a definition of "computer program"\footnote{See supra note 13.} be added to § 101 of the 1976 Act "to make it explicit that computer programs, to the extent that they embody an author's original creation, are proper subject matter of copyright."\footnote{CONTU Final Report, supra note 50, at 1.} CONTU also suggested that § 117 be repealed "to prevent any question concerning the impropriety of program piracy and to assure that all works of authorship are treated comparably under the new law."\footnote{Id. at 12-13.} Finally, CONTU advised that a new § 117 be enacted\footnote{Id. at 12. The text of the proposed new section was as follows:
§ 117. Limitations on exclusive rights: computer programs
Notwithstanding the provisions of § 106, it is not an infringement for the rightful possessor of a copy of a computer program to make or authorize the making of another copy or adaptation of that computer program provided:
(1) that such a new copy or adaptation is created as an essential step in the utilization of the computer program in conjunction with a machine and that it is used in no other manner, or
(2) that such new copy or adaptation is for archival purposes only and that all archival copies are destroyed in the event that continued possession of the computer program should cease to be rightful.
Any exact copies prepared in accordance with the provisions of this section may be leased, sold, or otherwise transferred, along with the copy from which such copies were prepared, only as part of the lease, sale, or other transfer of all rights in the program. Adaptations so prepared may be transferred only with the authorization of the copyright owner.
The proposal was adopted with only a minor change: the word "possessor" was replaced by the word "owner." Cf. 17 U.S.C. § 117 (1988). For the reasons behind this change, see 1 Scott, supra note 17, § 3.05[D], at 3–26 to –27.} "to ensure that rightful possessors of copies of computer programs may use or adapt these copies for their use."\footnote{See id. at 18 ("[CONTU's] discussion of what rights copyright proprietors have and how those rights are limited does not depend upon [CONTU's] proposal but is based upon various currently existing copyright doctrines.").} However, CONTU did not make any recommendations concerning the scope of copyright protection, believing that existing copyright principles were adequate.\footnote{See id. at 18 ("[CONTU's] discussion of what rights copyright proprietors have and how those rights are limited does not depend upon [CONTU's] proposal but is based upon various currently existing copyright doctrines.").}
Congress adopted CONTU's recommendations almost verbatim in the 1980 Amendments to the 1976 Act.\textsuperscript{63} For this reason, many courts have considered the CONTU Final Report as a form of surrogate legislative history.\textsuperscript{64} However, such use has more recently drawn criticism, especially with regard to the sections of the 1976 Act that remained unchanged.\textsuperscript{65} Since the CONTU Final Report is filled with ambiguous language,\textsuperscript{66} it is often cited to support contradictory propositions.\textsuperscript{67} Its usefulness is thus questionable, and it should only be cited carefully, and with appreciation of its limitations.\textsuperscript{68}

2. General Principles of Copyright Law. — The most basic principle of copyright law, known as the idea-expression dichotomy, is that copyright protection extends only to the expression of an idea, and never to the

\begin{itemize}
\item \textsuperscript{63.} Act of Dec. 12, 1980, Pub. L. No. 96-517, § 117, 94 Stat. 3015, 3028 (1980). However, some minor changes were made to the CONTU recommendations. See, e.g., supra note 60.
\item \textsuperscript{65.} See, e.g., Whelan Assocs., Inc. v. Jaslow Dental Lab., Inc., 797 F.2d 1222, 1242 (3d Cir. 1986), cert. denied, 479 U.S. 1031 (1987) ("There is no sense in which [the CONTU Final Report] represents the will of Congress with respect to provisions not amended in response to the Report."); Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 54 (D. Mass. 1990) ("[T]he trier of fact may be upheld in finding no copying if such trier believes the defendant's evidence of independent creation.").
\item \textsuperscript{66.} For example, the Report states that "one is always free to make the [computer] do the same thing as it would if it had the copyrighted work placed in it, but only by one's own creative effort rather than by piracy." CONTU Final Report, supra note 50, at 21. This could seemingly stand for the proposition that no nonliteral aspects of a computer program should be protected—i.e., that one could make a program that functions identically as long as the program itself is entirely different. On the other hand, it could just as easily stand for the ordinary copyright principle that two authors, working independently, could create identical works which would both be copyrightable. See 3 Nimmer on Copyright, supra note 16, § 13.01[B], at 13–13 to –15 ("[T]he trier of fact may be upheld in finding no copying if such trier believes the defendant's evidence of independent creation.").
\item \textsuperscript{67.} An example can be found in the Report's statement that "[f]low charts, source codes, and object codes are works of authorship in which copyright subsists . . . ." CONTU Final Report, supra note 50, at 21. This has been interpreted by at least one court to extend copyright protection to the "structure, sequence, and organization" of computer programs. See Whelan, 797 F.2d at 1241 ("[T]he reference to the copyrightability of flowcharts [ ] demonstrates that [CONTU] intended copyright protection to extend beyond the literal code."). On the other hand, it has also been used by at least one commentator to support the proposition that CONTU "drew the line at the literal words of the program." Ramos, supra note 32, at 271; see also id. at 274 ("CONTU's definition of a flowchart clearly rejects [Whelan's] conclusion.").
\item \textsuperscript{68.} It should be kept in mind that CONTU made no recommendations regarding the scope of copyright protection, see supra note 62 and accompanying text. Moreover, CONTU recognized its own limits and recommended that "[a]ny legislation . . . should be subject to a periodic review to determine its adequacy in the light of continuing technological change." CONTU Final Report, supra note 50, at 2.
\end{itemize}
idea itself. A copyright confers only the right to the original expression in a given work; the right to an idea (or design or process) is the subject matter of patent law, which has much stricter regulations than does copyright. Since most progress is evolutionary rather than revolutionary, the rate of advance would be severely impeded if a copyright prevented future authors from using any ideas from previous works. By protecting only an author's expression from unauthorized copying, copyright law strikes a balance that is intended to "promote progress."

Thus, the nonliteral elements of computer programs should receive copyright protection if, but only if, they can be classified as expression rather than as ideas. Yet the distinction is not easy to realize in practice. Therefore, the courts have developed a number of principles and tests to help them decide whether a particular element of a copyrighted work is an idea or an expression of that idea.

The first of these is the concept of "merger." In the landmark case of Baker v. Selden, the Supreme Court held that a copyright does not protect processes or methods of operation. In Baker, the plaintiff had written a book describing a system of bookkeeping; the defendant published his own accounting books employing that system. The court found that, although the plaintiff's copyright protected his book from being copied, it did not give him an exclusive right to the "art"—i.e., the bookkeeping system—described; such protection could only be derived from a patent. Copyright protection for the plaintiff's work extended only to his description of the art, which was not copied. The Court also held that the defendant did not infringe the plaintiff's copyright by using ledger sheets similar to those developed by the plaintiff. The Court reasoned that, since the sheets were necessary to that method of bookkeeping, protecting the sheets would amount to the protection of the system of bookkeeping.

69. See Mazer v. Stein, 347 U.S. 201, 217 (1954) ("[Copyright] protection is given only to the expression of the idea—not the idea itself."); see also 3 Nimmer on Copyright, supra note 16, § 13.03[B][2][a], at 13-61 to-65.
70. "[Patent registration, with its exacting up-front novelty and non-obviousness requirements, might be the more appropriate rubric of protection for intellectual property of this kind." Computer Assocs. Int'l, Inc. v. Altai, Inc., 982 F.2d 693, 712 (2d Cir. 1992) (citation omitted).
71. "[T]he copyright law has always recognized and tried to accommodate the fact that all intellectual pioneers build on the work of their predecessors." Whelan, 797 F.2d at 1238; see also Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 77 (D. Mass. 1990) ("[T]he] general contention—that 'Progress of Science and useful Arts' cannot occur unless authors...are privileged to build upon earlier progress and...innovation—has long been a virtually unchallenged premise in all branches of the law of intellectual property.").
72. Judge Learned Hand believed that "nobody has ever been able to fix th[e] boundary [between idea and expression], and nobody ever can." Nichols v. Universal Pictures Corp., 45 F.2d 119, 121 (2d Cir. 1930).
73. 101 U.S. 99 (1879).
74. This doctrine was subsequently codified into the Copyright law. See 17 U.S.C. § 102(b) (1988), reprinted at supra text accompanying note 46.
75. See Baker, 101 U.S. at 102-03.
76. See id. at 104-05.
keeping itself.\textsuperscript{77} Since the system was not protected, neither could the sheets be protected. This holding became the foundation for the concept of merger: when there is only one way, or a very few ways, to express an idea, the expression is said to merge with its idea and is not protected by copyright.\textsuperscript{78}

A related principle is the concept of "scenes a faire." Scenes a faire are "incidents, characters or settings which are as a practical matter indispensable, or at least standard, in the treatment of a given topic."\textsuperscript{79} For example, one could hardly present Nazi Germany without employing the swastika;\textsuperscript{80} or, in the computer context, one could hardly use symbols other than "+," "-," "*," "/," and "=" to perform mathematical functions in a computer program.\textsuperscript{81} Since scenes a faire are "indispensable, or at least standard," they are not protected by copyright.\textsuperscript{82} They would otherwise provide back-door copyright protection of ideas to the first person who had used them: because no one else could use the "indispensable" or "standard" expressions of those ideas, it would be difficult to use the ideas at all.

A third limiting doctrine of copyright is the "useful article" doctrine. A "useful article" is defined in the copyright law as "an article having an intrinsic utilitarian function that is not merely to portray the appearance of the article or to convey information."\textsuperscript{83} Examples might be the QWERTY keyboard arrangement or the figure-H stick-shift of an automobile.\textsuperscript{84} Under the "useful article" doctrine, a copyright does not extend

\textsuperscript{77} See id. at 103 ("[W]here the art . . . cannot be used without employing the methods and diagrams used to illustrate the book, or such as are similar to them, such methods and diagrams are to be considered as necessary incidents to the art, and given therewith to the public . . . .").

\textsuperscript{78} See Morrissey v. Procter & Gamble Co., 379 F.2d 675, 678 (1st Cir. 1967) ("When the . . . subject matter is very narrow, so that 'the topic necessarily requires,' . . . at best only a limited number of possible expressions, to permit copyrighting would mean that a party . . . by copyrighting a mere handful of forms, could exhaust all possibilities of future use of the substance."); see also Herbert Rosenthal Jewelry Corp. v. Kalpakian, 446 F.2d 738, 742 (9th Cir. 1971) ("When the 'idea' and its 'expression' are . . . inseparable, copying the 'expression' will not be barred, since protecting the 'expression' in such circumstances would confer a monopoly of the 'idea' upon the copyright owner . . . .").


\textsuperscript{80} See \textit{Hoehling}, 618 F.2d at 979.


\textsuperscript{82} See \textit{Hoehling}, 618 F.2d at 979 ("Because it is virtually impossible to write about a particular historical era or fictional theme without employing certain 'stock' or standard literary devices, we have held that scenes a faire are not copyrightable as a matter of law.").


\textsuperscript{84} The "QWERTY keyboard arrangement" is the standard arrangement of characters on the keyboards of most typewriters and computers. It is named "QWERTY" after the arrangement of the first six letter keys.

The "figure-H stick-shift" is the basic arrangement of gears in the manual transmission of an automobile.
protection to the utilitarian or functional aspects of a work. However, the mere fact that an article may be useful does not bar protection for any original expression separable from its usefulness.

The courts also employ a test known as the “Abstractions Test” to help them parse an idea from the expression of an idea. Judge Learned Hand first developed this test in Nichols v. Universal Pictures Corp. While that case involved copyright protection for a play, the Abstractions Test has come to be applied generally to all types of literary works. Judge Hand stated the test as follows:

Upon any work . . . a great number of patterns of increasing generality will fit equally well, as more and more of the incident is left out. The last may perhaps be no more than the most general statement of what the [work] is about, and at times might consist only of its title; but there is a point in this series of abstractions where they are no longer protected, since otherwise the [author] could prevent the use of his “ideas,” to which, apart from their expression, his property is never extended.

By focusing on a scale of abstraction to distinguish ideas from expressions, this test “implicitly recognizes that any given work may consist of a mixture of numerous ideas and expressions.” The Abstractions Test, however, is not a bright-line test. Judge Learned Hand himself admitted that “[d]ecisions [would] inevitably be ad hoc.” Ultimately, it is the task of the decision-maker to weigh all the facts and determine the appropri-

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86. See Mazer v. Stein, 347 U.S. 201, 218 (1954) (“We find nothing in the copyright statute to support the argument that the intended use or use in industry of an article eligible for copyright bars or invalidates its registration.”); see also Rosenthal, 205 F.2d at 635–37 (arguing that copyrighted work does not lose its status as such by being put to a functional use); Lotus Dev. Corp. v. Paperback Software Int’l, 740 F. Supp. 37, 57–58 (D. Mass. 1990) (“[T]he mere fact that an intellectual work is useful or functional . . . does not mean that none of the elements of the work can be copyrightable.”).

87. 45 F.2d 119 (2d Cir. 1930).

88. Id. at 121. In applying the Abstractions Test, the court focused on the characters and the “sequence of incident,” or the story line, of the plays in question. As to the former, the court noticed some similarities between a few characters, but mostly on the level of their prototypes. This was held to be too abstract to be protected. The court also noted that “the less developed the characters, the less they can be copyrighted.” Id. As to the latter, the court found similarities only in the broad outline (which was also too abstract to be protected), and generally found the stories to be “quite different.” See id. at 121. Thus, while there were similarities on the highest levels of abstraction, the details were sufficiently different that the expression in the first play was held not to have been copied by the second play. At best, ideas were common to the two plays, but the ideas were not copyrightable.

89. 3 Nimmer on Copyright, supra note 16, § 13.03[F][1], at 102.18.

ate level at which to afford copyright protection to any given work. Nevertheless, the Abstractions Test provides a useful framework through which the decision-maker can better understand his or her responsibility.

The idea-expression dichotomy can also be found in the doctrine of "compilations." It is possible even for works consisting entirely of otherwise uncopyrightable elements to be protected under this rubric. The 1976 Act defines "compilations" as "work[s] formed by the collection and assembling of preexisting materials or of data that are selected, coordinated, or arranged in such a way that the resulting work as a whole constitutes an original work of authorship." The Act explicitly limits the protection of compilations by providing that the copyright in such a work protects only the author’s original contribution to the compilation—i.e., the selection, coordination, or arrangement. The protection afforded to compilations is "thin": the Act specifically provides that copyright protection does not extend to "the preexisting material employed in the work, and does not imply any exclusive right in the preexisting material." Thus, protection for compilations does not contradict the idea-expression dichotomy: the "ideas" (the otherwise uncopyrightable elements) are not protected while the "expressions" (the selection, coordination, and arrangement of those elements) are.

A related doctrine is that of "total concept and feel," originated by the Ninth Circuit Court of Appeals in Roth Greeting Cards v. United Card Co. The case involved alleged infringement of a copyright in greeting cards. The court held that, although the textual materials in the greeting cards at issue were not themselves copyrightable because they were in the public domain, a "proper analysis of the problem require[d] that all elements of each card, including text, arrangement of text, art work, and association between art work and text, be considered as a whole." The
court concluded that each of the plaintiff's cards, considered as a whole, represented expression by the plaintiff and that the defendant had copied the "total concept and feel" of those cards. The Roth case thus stands for the proposition that a work can infringe on the copyright of another if it copies the "total concept and feel" of the latter. Unfortunately, through broad usage and expansion, the phrase "total concept and feel" has caused a great deal of confusion: "it is [no longer] clear whether the expression refers to the material to be protected by copyright, to the scope of the copyright protection, or to a test for determining copyright infringement." The doctrine is therefore highly controversial.

Once it has been shown that a particular item is a copyrightable expression and not an uncopyrightable idea, there are certain elements that must be proven to make out a case of copyright infringement. A plaintiff must prove ownership of a valid copyright and copying by the defendant of protected expression. Since actual copying is often difficult to prove, it may be shown indirectly by proving both access by the defendant to the copyrighted work and a substantial similarity of the allegedly infringing work to the copyrighted work. Proving access to a computer program is usually not difficult, especially if it is a widely available commercial product. Thus, the issue in most computer program copyright cases boils down to the question of substantial similarity between those elements of the two programs that are considered to be expressive.

3. The Early Case Law Establishing the Copyrightability of Computer Programs. — Two early cases from the Third Circuit, Williams Electronics, Inc.

102. See id. at 1109-11.
103. Vergari & Shue, supra note 18, at 586-92 (discussing "'Look and Feel' cases"). The Roth case treated "total concept and feel" as the scope of copyright protection. For a treatment of "total concept and feel" as the material to be protected by copyright, see 1 Scott, supra note 17, § 3.47[C][1], at 3-199 ("Courts have found copyright infringement due to the copying of the 'look and feel' [defined as the user interface] of a program in many cases."). For a treatment of "total concept and feel" as a test for determining copyright infringement, see Litchfield v. Spielberg, 736 F.2d 1352, 1357 (9th Cir. 1984) ("To constitute infringement of expression, the total concept and feel of the works must be substantially similar.").

104. See 2 Abrams on Copyright, supra note 99, § 14.03[G], at 14-45 to -49 ("The phrase 'total concept and feel' should not be used as a test for infringement."); 3 Nimmer on Copyright, supra note 16, § 13.03[A][1][c], at 13-37 to -41 ("[T]he frequent invocations of [the 'total concept and feel'] standard do little to bring order to the inquiry into what constitutes substantial similarity, and would be better abandoned."); see also Lotus Dev. Corp. v. Paperback Software Int'l, Inc., 740 F. Supp. 37, 62-63 (D. Mass. 1990) (rejecting "look and feel" as "[not] significantly helpful" in determining copyrightability, and as "conclus[ory]" in that regard).

105. See Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp., 562 F.2d 1157, 1162 (9th Cir. 1977); see also 3 Nimmer on Copyright, supra note 16, § 13.01, at 13-5.

106. See Sid & Marty Krofft, 562 F.2d at 1162; see also 3 Nimmer on Copyright, supra note 16, § 13.01[B], at 13-11.

107. See 1 Scott, supra note 17, § 3.47[A], at 3-192.
were particularly helpful in establishing the fundamental copyrightability of the literal elements of computer programs. After these early cases, it was clear that the literal elements of all types of computer programs, whether applications or operating systems, were copyrightable in any format, whether source code or object code.

In Williams, the Third Circuit confronted, inter alia, the question of whether the object code of a program was copyrightable. Both parties were developers of video games; the defendant had copied the object code from plaintiff's "Defender" video game. The defendant argued that "a 'copy' must be intelligible to human beings and must be intended as a medium of communication to human beings." The court rejected this argument because Congress intended the copyright law to encompass "copies" made by electronic devices. Thus, the court held that computer programs are copyrightable in both source code and object code states.

In Apple, the Third Circuit faced the question of whether the operating system of a computer system was copyrightable. In addition to expressly affirming a number of holdings from the Williams case, the court rejected defendant's assertions "that an operating system program is a 'process,' 'system,' or 'method of operation' and hence uncopyrightable." The court noted that there was no intrinsic difference between the instructions in an application, which were clearly copyrightable,
those in an operating system. Thus, the court upheld the copyrightability of all types of programs, be they applications or operating systems.\textsuperscript{120}

II. A Review of Four Substantial Similarity Tests for Determining the Copyrightability of Nonliteral Elements of Computer Programs

The courts have not been as unanimous about the appropriate scope of protection that should be accorded the nonliteral elements of computer programs as they have been for the literal elements. This Part reviews the four leading cases on the issue of the copyrightability of the nonliteral elements of computer programs. It examines the test for substantial similarity that is provided in each case and reviews some of the criticism that has been leveled against each test.

A. The Whelan Approach: A Computer Program's "Idea" Is Its Purpose or Function

In \textit{Whelan Associates, Inc. v. Jaslow Dental Laboratory, Inc.},\textsuperscript{121} the Third Circuit became the first Circuit Court of Appeals to grapple with the issue of whether the underlying structure of a computer program was copyrightable.\textsuperscript{122} The facts of \textit{Whelan} are as follows.\textsuperscript{123} Jaslow Dental Laboratories (the "Lab") hired Whelan Associates ("Whelan") to develop a computer program—the "Dentalab" program—to computerize the Lab. The agreement included a provision whereby the developer could sell the program to others and the Lab would receive a ten percent commission on such sales. However, the Lab had been developing its own version of Dentalab, called "Dentcom," which would run on smaller computers and which was therefore expected to have a larger potential market. The Lab and Whelan eventually terminated their agreement, and each party considered itself the rightful owner of the Dentalab program. The Lab then marketed both the Dentalab and the Dentcom programs, and Whelan Associates continued to market the Dentalab program.

In the ensuing litigation, the district court ruled that Whelan was the rightful owner of the copyright to the Dentalab program and that the Lab had infringed this copyright in its sale of both the Dentalab and the Dentcom programs.\textsuperscript{124} The Dentcom program did not copy either the source code or the object code of the Dentalab program—in fact, it was

\textsuperscript{120} See id. at 1251 ("There is ... no reason to afford any less copyright protection to the instructions in an operating system program than to the instructions in an application program.").
\textsuperscript{121} 797 F.2d 1222 (3d Cir. 1986).
\textsuperscript{122} See id. at 1224 (stating the issue as "whether the structure (or sequence and organization) of a computer program is protectable by copyright, or whether the protection of the copyright law extends only as far as the literal computer code" (brackets in original)).
\textsuperscript{123} See id. at 1225-27.
\textsuperscript{124} See id. at 1228-29.
written in a different language for a different computer system. Thus, there was no literal copying of the program. However, most of the file structures\textsuperscript{125} and screen outputs of the programs were virtually identical. In addition, five key subroutines performed virtually identically, and there were overall structural similarities.\textsuperscript{126} On appeal, the only issue before the court was whether the Dentcom program infringed upon the copyright of the Dentalab system by copying nonliteral elements of the program.\textsuperscript{127}

The circuit court first addressed whether these nonliteral elements were copyrightable. It began by noting that the copyrights of other literary works could be infringed without any copying of the literal elements of the work.\textsuperscript{128} Therefore, the court reasoned, the same should be true of computer programs.\textsuperscript{129} After reiterating the distinction between ideas and expression,\textsuperscript{130} the court developed a test, purportedly based on \textit{Baker v. Selden},\textsuperscript{131} for distinguishing idea from expression in computer programs:

\[\text{T}he\ line\ between\ idea\ and\ expression\ may\ be\ drawn\ with\ reference\ to\ the\ end\ sought\ to\ be\ achieved\ by\ the\ work\ in\ question.\ In\ other\ words,\ the\ purpose\ or\ function\ of\ a\ utilitarian\ work\ would\ be\ the\ work’s\ idea,\ and\ everything\ that\ is\ not\ necessary\ to\ that\ purpose\ or\ function\ would\ be\ part\ of\ the\ expression\ of\ the\ idea.\ldots\ \text{Where\ there\ are\ various\ means\ of\ achieving\ the\ desired\ purpose,\ldots\ the\ particular\ means\ chosen\ is\ not\ necessary\ to\ the\ purpose;\ hence,\ there\ is\ expression,\ not\ idea.}\textsuperscript{132}\]

The court went on to apply this principle very broadly:

\[\text{T}he\ purpose\ of\ the\ldots\ Dentalab\ program\ was\ to\ aid\ in\ the\ business\ operations\ of\ a\ dental\ laboratory\ldots.\ \text{It\ is\ldots\ clear\ that\ the\ structure\ of\ the\ [Dentalab]\ program\ was\ not\ essential\ to\ that\ task:\ there\ are\ other\ programs\ on\ the\ market\ldots\ that\ perform\ the\ same\ functions\ but\ have\ different\ structures\ldots.\ The\ conclusion\ is\ thus\ inescapable\ that\ the\ detailed\ structure\ of\ the\ Dentalab\ program\ is\ part\ of\ the\ expression,\ not\ the\ idea,\ of\ that\ program.}\textsuperscript{133}\]

\textsuperscript{125} Computers store and retrieve information in "files." A "file structure" is the format in which such information is organized in a file.

\textsuperscript{126} See 797 F.2d at 1228, 1246–48 (discussing testimony of expert witness as to similarity of programs).

\textsuperscript{127} See id. at 1229.

\textsuperscript{128} See id. at 1234. The court gave this example: "One can violate the copyright of a play or book by copying its plot or plot devices." Id. For a discussion of how a work may be copied without literal similarities, see infra text accompanying notes 346–349.

\textsuperscript{129} See 797 F.2d at 1234.

\textsuperscript{130} See id.

\textsuperscript{131} 101 U.S. 99 (1879); see also supra notes 73–78 and accompanying text.

\textsuperscript{132} 797 F.2d at 1236.

\textsuperscript{133} Id. at 1238–39.
The court believed that public policy—the goal of "promoting progress"—compelled its decision\textsuperscript{134} and concluded that the CONTU Final Report, in its reference to the copyrightability of flow charts,\textsuperscript{135} supported this approach.\textsuperscript{136}

The court upheld the lower court's findings of substantial similarity and announced a new rule that would extend copyright protection beyond a program's mere source code and object code to its nonliteral elements. In particular, protection would now encompass the "structure, sequence and organization" of computer programs.\textsuperscript{137}

The Whelan decision is most often criticized as "simplistic" in that "it assumes that only one 'idea,' in copyright law terms, underlies any computer program, and that once a separable idea can be identified, everything else must be expression."\textsuperscript{138} This is unrealistic given the nature of computer programs, with their complex structure of subroutines,\textsuperscript{139} each of which may have its own separable idea.\textsuperscript{140}

Moreover, this broad definition of a program's idea\textsuperscript{141} has been criticized as providing too much protection.\textsuperscript{142} Since whatever is not "idea" is protectable as "expression," it has been argued that the court should have at least defined the idea in a much more detailed way in order to limit this effect of its holding.\textsuperscript{143} Otherwise, programmers will have a difficult time in trying to create competing programs that are at all similar to existing ones.

\textsuperscript{134} See id. at 1237 ("The rule proposed here, which allows copyright protection beyond the literal computer code, would provide proper incentive for programmers by protecting their most valuable efforts, while not giving them a stranglehold over the development of new computer devices that accomplish the same end.").

\textsuperscript{135} See CONTU Final Report, supra note 50, at 21 ("Flow charts, source codes, and object codes are works of authorship in which copyright subsists.").

\textsuperscript{136} See 797 F.2d at 1241. But see supra note 67 and accompanying text.

\textsuperscript{137} See id. at 1248 ("[C]opyright protection of computer programs may extend beyond the programs' literal code to their structure, sequence, and organization.").

\textsuperscript{138} 3 Nimmer on Copyright, supra note 16, § 13.03[F][1], at 12-102.17.

\textsuperscript{139} See supra note 24 and accompanying text.

\textsuperscript{140} See Computer Assocs. Int'l, Inc. v. Altai, Inc., 982 F.2d 693, 705 (2d Cir. 1992) ("[E]ach subroutine is itself a program, and . . . may be said to have its own 'idea'.").

\textsuperscript{141} See supra text accompanying notes 132-133.

\textsuperscript{142} "Whelan has fared . . . poorly in the academic community, where its standard . . . has been widely criticized for being conceptually overbroad." Altai, 982 F.2d at 705 and sources cited therein.

\textsuperscript{143} The Abstractions Test teaches that the broader the definition of the idea, the more the work will be protected. See supra text accompanying notes 87-91; see also Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 62 (D. Mass. 1990) (noting the incentive for plaintiffs to "urge that the court conceive the 'idea' in a very generalized sense," in order to achieve broad copyrightability for their program); Marc T. Kretschmer, Note, Copyright Protection For Software Architecture: Just Say No!, 1988 Colum. Bus. L. Rev. 823, 887-39 ("[I]f the idea is broadly described, then any idea subsumed by the broader idea becomes classified as expression and thereby enjoys copyright protection.").
Finally, *Whelan* has been criticized for according protection to the "structure, sequence, and organization" of computer programs. Critics of the *Whelan* test argue a program's structure is more akin to idea than expression and therefore should not be protected. These critics believe that protecting the structure of computer programs would go too far and would impede progress in program development.

**B. The Paperback Approach: A Three-Part Test to Determine Copyrightability**

A second approach to copyrightability of nonliteral elements can be found in *Lotus Development Corp. v. Paperback Software International*. The issue before the District Court of Massachusetts in this case was whether the user interface of the popular electronic spreadsheet program, Lotus 1-2-3, was copyrightable.

The facts of *Paperback* are as follows. Recognizing the potential market for an electronic spreadsheet program that was more powerful than those available at the time, Lotus developed its own program, "1-2-3," which quickly became the industry standard. At about the same time, another programmer had been working on his own spreadsheet program. In fact, he had completed a great deal of his own program, including the menu hierarchy of the user interface, before he had ever seen 1-2-3 in operation. However, before marketing the product, he decided that to be successful the product would have to be compatible with 1-2-3. Thus, he changed the menu hierarchy to conform to that of 1-2-3 and marketed the resulting program, "VP-Planner," as a 1-2-3 "workalike." Lotus eventually sued, charging that Paperback Software had infringed its copyright in 1-2-3 by copying the user interface of that program.

144. See, e.g., Peter S. Menell, An Analysis of the Scope of Copyright Protection for Application Programs, 41 Stan. L. Rev. 1045, 1084 (1989) ("[T]he *Whelan* court naively reasoned that because a function could be performed in more than one way, its structure, sequence, and organization is expressive and therefore copyrightable.").

145. See, e.g., Steven R. Englund, Note, Idea, Process, or Protected Expression?: Determining the Scope of Copyright Protection of the Structure of Computer Programs, 88 Mich. L. Rev. 866, 896 (1990) ("[P]rotecting structure in its entirety runs the risk of protecting the underlying ideas and processes."); Kretschmer, supra note 143, at 840 (arguing that structure, sequence and organization "fall[s] on the idea side of the [idea-expression] continuum").

146. See Michael A. Jacobs, Copyright and Compatibility, 30 Jurimetrics J. 91, 103 (1989) (arguing that "if the structure, sequence and organization rules are extended beyond the facts of *Whelan*, ... development could be ... chilled"); Peter G. Spivak, Comment, Does Form Follow Function? The Idea/Expression Dichotomy in Copyright Protection of Computer Software, 85 UCLA L. Rev. 723, 747 (1988) ("The *Whelan* court's protection of nonliteral structural similarity ... is hopelessly overbroad in theory, ... produces an inefficient result, ... [and] will severely impede progress in the computer programming field.").


148. For a definition of "user interface," see supra notes 29–32 and accompanying text.

As the Third Circuit did in *Whelan*, the district court here pointed out that literary works can be infringed without any literal copying, and concluded that the same should hold true for computer programs. Despite the defendant's argument that the proper test for copyrightability should be based on a literal-nonliteral distinction, the court believed that both the CONTU Final Report and congressional intent supported an analysis based on the idea-expression distinction. Thus, the court developed the following three-part test.

**FIRST,** in making the determination of "copyrightability," the decisionmaker must focus upon alternatives that counsel may suggest, or the court may conceive, along the scale from the most generalized conception to the most particularized, and choose some formulation—some conception or definition of the "idea"—for the purpose of distinguishing between the idea and its expression.

This step was specifically intended to incorporate Judge Hand's Abstractions Test. In applying this step to the facts, the court noted that, although the idea of an electronic spreadsheet is not copyrightable, a particular expression of the idea of an electronic spreadsheet may be.

**SECOND,** the decisionmaker must focus upon whether an alleged expression of the idea is limited to elements essential to expression of that idea (or is one of only a few ways of expressing the idea) or instead includes identifiable elements of expression not essential to every expression of that idea.

This step incorporated the doctrines of merger and *scenes a faire*. In applying the second step, the court rejected certain aspects of the 1-2-3 program as non-copyrightable, including even "[t]he idea for a two-line

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150. See supra text accompanying notes 128–129.
151. See 740 F. Supp. at 51–52 ("This type of copying of nonliteral expression, if sufficiently extensive, has never been upheld as permissible copying; rather, it has always been viewed as copying of elements of an expression of creative originality."); see also infra text accompanying notes 346–349.
152. See 740 F. Supp. at 54.
153. See id.
155. 740 F. Supp. at 60.
156. See Nichols v. Universal Pictures Corp., 45 F.2d 119, 121 (2d Cir. 1930); see also supra text accompanying notes 87–91.
158. Id. at 61.
159. For "merger," see supra notes 73–78 and accompanying text; for "*scenes a faire,*" see supra notes 79–82 and accompanying text.
160. For example, the "rotated 'L' screen display," and the use of the "/" key to "invoke the menu command system," among other things. See 740 F. Supp. at 66–67.
moving cursor menu."\textsuperscript{161} However, since that "idea" could be expressed in an almost unlimited number of ways, the overall structure of the menu hierarchy was held to be expression.\textsuperscript{162}

THIRD, having identified elements of expression not essential to every expression of the idea, the decisionmaker must focus on whether those elements are a substantial part of the allegedly copyrightable "work."

In addressing this third element of the test for copyrightability, the decisionmaker is measuring "substantiality" not merely on a quantum scale but by a test that is qualitative as well.\textsuperscript{163}

This is the stage at which the actual decision of substantial similarity is made. Applying this step, the court concluded that the details of the menu hierarchy were a substantial part of the program.\textsuperscript{164} Thus, the court determined that the copyrightability of the user interface was established.\textsuperscript{165}

Since it was clear that the developers of VP-Planner had copied the user interface of the 1-2-3 program,\textsuperscript{166} the court held that copyright infringement had occurred.\textsuperscript{167} This was so even though VP-Planner's user interface was slightly different in that it included additional elements.\textsuperscript{168}

For the most part, criticism of the \textit{Paperback} case concerns the extension of protection to user interfaces rather than the actual test proposed.\textsuperscript{169} It has been asserted that affording the user interface protection is not a good way to carry out the constitutional goal of promoting progress. For example, it has been argued that the user interface of a program is a "useful article,"\textsuperscript{170} and therefore should not be pro-

\textsuperscript{161} Id. at 65.
\textsuperscript{162} See id. at 68.
\textsuperscript{163} Id. at 61.
\textsuperscript{164} See id. at 68.
\textsuperscript{165} See id. at 68-69.
\textsuperscript{166} See id. ("Not only is the copying in this case so 'overwhelming and pervasive' as to preclude, as a matter of law, any assertion of independent creation, ... but also, defendants in this case have \textit{admitted} that they copied these elements of protected expression.").
\textsuperscript{167} See id. at 70.
\textsuperscript{168} "[S]ome additional commands are included at the end of some menu lines . . . ." Id.
\textsuperscript{170} See supra notes 83-86 and accompanying text.
tected by copyright. The *Paperback* court explicitly considered and rejected this argument. The court clarified the "useful article" doctrine, stating that while usefulness does not add to a copyright claim, neither does it detract from such a claim: "Elements of expression, even if embodied in useful articles, are copyrightable if capable of identification and recognition independently of the functional ideas that make the article useful."\(^{172}\)

Another criticism that has been leveled against the result in *Paperback* is that copying the user interface of a de facto standard product is necessary to achieve standardization and compatibility in the software industry.\(^{173}\) However, the court considered and rejected this argument as well, stating that "the desire to achieve 'compatibility' or 'standardization' cannot override the rights of authors .... "\(^{174}\)

One last criticism often made against *Paperback* is that since "innovation occurs by building on previous works," programmers should be free to borrow and improve upon the ideas of other programmers.\(^{175}\) Again, however, the court rejected such arguments, believing that as long as programmers are permitted to "borrow and improve upon previous ideas—such as the ideas for an electronic spreadsheet and a two-line moving cursor menu . . . [a]dequate room for innovation remains even though successors are barred from copying earlier authors' particular expressions . . . ."\(^{176}\)

C. *The Brown Bag* Approach: The Extrinsic-Intrinsic Test

A third approach to the copyrightability of nonliteral elements of computer programs was set forth in *Brown Bag Software v. Symantec Corp.*\(^{177}\) The test employed by the Ninth Circuit in that case was not}

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172. 740 F. Supp. at 58; see also Rosenthal v. Stein, 205 F.2d 633, 635–37 (9th Cir. 1953); 740 F. Supp. at 57–58.

The *Paperback* court refused to pronounce a rule that would protect inferior works but deny protection to superior works:

[The statute does not bar copyrightability merely because the originality of the expression becomes associated, in the marketplace, with usefulness of the work to a degree and in dimensions not previously achieved by other products on the market . . . . Rather than promoting and encouraging both the development and disclosure of the best, such a rule would offer incentives to market only the second, or third, or tenth best, and hold back the best for fear that it is too good for copyrightability. Copyrightability is not a synonym for imperfection.] Id. at 58 (citations omitted).

173. See Menell, supra note 144, at 1092–98; Verdesca, supra note 169, at 1075–79.


175. See Ramos, supra note 32, at 285.

176. 740 F. Supp. at 78.

177. 960 F.2d 1465 (9th Cir. 1992).
novel; the court was merely applying a general test of copyrightability in the computer program context.

The relevant facts of Brown Bag are as follows. John L. Friend, an independent computer programmer, developed an outlining program called "PC-Outline." Friend sold the program to Brown Bag Software ("BBS"), but retained a non-exclusive right to part of the source code. Subsequently, Friend developed another outlining program called "Grandview." Friend sold this program to Symantec Corporation ("Symantec") who marketed the program as an updated version of its own outlining programs. BBS sued Symantec and Friend alleging, inter alia, that the Grandview program infringed BBS's copyright in PC-Outline. In response to a summary judgment motion by the defendants, BBS submitted a declaration setting forth seventeen features of the Grandview program that were allegedly similar to those in the PC-Outline program. The district court held that none of these features could support a finding of copyright infringement and therefore granted the defendants' summary judgment motion. BBS appealed.

On appeal, the Ninth Circuit did not address the issue of whether the nonliteral elements of computer programs were protected by the copyright law; existing precedent in the Ninth Circuit had established

178. The test had already been developed by existing case law. It was originally derived from the bifurcated test of Arnstein v. Porter, 154 F.2d 464 (2d Cir. 1946). The first part of this test determined whether copying had occurred; here, analytical dissection and expert testimony were permitted. The second part of the test determined whether the copying was illicit; here, only the response of the ordinary lay observer was permitted. See id. at 468–69.

The Ninth Circuit adopted a modified form of the bifurcated test—the Extrinsic-Intrinsic Test—in Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp., 562 F.2d 1157, 1164–65 (9th Cir. 1977). In the first phase, the "extrinsic test," an objective determination is made as to whether there is a substantial similarity of ideas in the two works; again, analytic dissection and expert testimony were permitted. In the second phase, the "intrinsic test," a subjective determination is made as to whether there is a substantial similarity in expressions of the two works; again, the determination depended upon the response of the ordinary reasonable person. See id. at 1164. Although the Sid & Marty Krofft court quoted the Abstractions Test with approval, see id. at 1163, it did not explicitly adopt the Abstractions Test as a part of its Extrinsic-Intrinsic Test. See id. at 1163–65.

The Ninth Circuit further modified the test in the case of Shaw v. Lindheim, 919 F.2d 1353 (9th Cir. 1990). The court stated that "[b]ecause the criteria incorporated into the extrinsic test encompass all objective manifestations of creativity, the two tests are more sensibly described as objective [for the extrinsic test] and subjective [for the intrinsic test] analyses of expression, having strayed from Krofft's division between expression and ideas." Id. at 1357. This is the current form of the test and the one adopted by Brown Bag for the computer program context. See 960 F.2d at 1474.


180. See 960 F.2d at 1468–69, 1472–73.
that they were if they qualified as expression.\textsuperscript{181} Instead, the court simply applied the existing two-part test for determining substantial similarity—the Extrinsic-Intrinsic Test.\textsuperscript{182}

The first phase of that test is the "extrinsic test," which involves an "objective ... analysis of expression."\textsuperscript{183} In this phase, individual elements of the copyrighted work are analytically dissected—and unprotectable elements of expression eliminated from consideration—in order to define the scope of the plaintiff's copyright.\textsuperscript{184} Since it is an objective test, expert testimony is admissible and a determination can be made as a matter of law.\textsuperscript{185}

In applying the extrinsic test, the district court had compared the list of features, including screen displays, function menus, and keystrokes, that were alleged by the plaintiff to be similar.\textsuperscript{186} The district court had analyzed these features and concluded that they could not support a claim of copyright infringement under various copyright doctrines: e.g., some features basically merged with their ideas or were \textit{scenes a faire}, others were purely functional, and still others had been licensed to Mr. Friend by BBS.\textsuperscript{187} The court had also held that the remaining features were simply not substantially similar as a matter of law.\textsuperscript{188} Thus, the court had granted summary judgment in favor of the defendants. The Ninth Circuit upheld the substance of this analysis in its entirety.\textsuperscript{189}

The second phase of the Extrinsic-Intrinsic Test is the "intrinsic test." It is triggered only in cases where the court finds objective similarities of protected expression.\textsuperscript{190} The "intrinsic test" is a subjective test that meas-

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\textsuperscript{181} "Whether the non-literal components of a program, including the structure, sequence and organization and user interface, are protected depends on whether, on the particular facts of each case, the component in question qualifies as an expression of an idea, or an idea itself." Johnson Controls, Inc. v. Phoenix Control Sys., Inc., 886 F.2d 1173, 1175 (9th Cir. 1989) (upholding finding of substantial similarity).
\textsuperscript{182} For the development of this test in prior case law, see supra note 178.
\textsuperscript{183} "[A]nalytic dissection is used not for the purposes of comparing similarities and identifying infringement, but for the purpose of defining the scope of plaintiff's copyright." Id. at 1475-76.
\textsuperscript{184} "Since it is an extrinsic test, analytic dissection and expert testimony are appropriate. Moreover, this question may often be decided as a matter of law." Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp., 562 F.2d at 1157, 1164 (9th Cir. 1977).
\textsuperscript{185} See 960 F.2d at 1475.
\textsuperscript{186} See id. at 1472-73.
\textsuperscript{187} In this stage of the "extrinsic test," the court excludes any elements that cannot be protected by the plaintiff's copyright from consideration. For a more detailed analysis under the "extrinsic test," see Apple Computer, Inc. v. Microsoft Corp., 799 F. Supp. 1006, 1020-22 (N.D. Cal. 1992).
\textsuperscript{188} See 960 F.2d at 1473.
\textsuperscript{189} See id. ("We reject each of [the plaintiff's] contentions.").
\textsuperscript{190} "If the similarity of the works in suit stems solely from unprotectible features, then the plaintiff's case is missing an essential element of infringement . . . . [and] summary judgment is plainly appropriate before reaching the 'intrinsic test.'" Apple
ures "substantial similarity in expressions . . . depending on the response of the ordinary reasonable person . . . ."\textsuperscript{191} It compares the protected elements determined under the "extrinsic test"\textsuperscript{192} to assess—without the help of analytic dissection or expert testimony\textsuperscript{193}—whether there is substantial similarity in the "total concept and feel" of the two works.\textsuperscript{194} Since the test is purely subjective, it is "a task no more suitable for a judge than for a jury," and is therefore a question for the trier of fact.\textsuperscript{195} Neither the district court nor the Ninth Circuit ever reached the "intrinsic test" in \textit{Brown Bag} since, after its ruling on the "extrinsic test," there were no remaining triable issues of fact.

The Extrinsic-Intrinsic Test has been criticized on the ground that, if a work fails to pass the "extrinsic test," the "intrinsic test" is never triggered.\textsuperscript{196} Since under the "extrinsic test" the court dissects the program into its elements and analyzes each element's copyrightability individually, the court may never consider whether the program as a whole deserves copyright protection.\textsuperscript{197} Moreover, the distinction between objectivity and subjectivity in analysis of similarities has been characterized as "rather malleable" and easily manipulable.\textsuperscript{198} Thus, it would be

\textit{Computer}, 799 F. Supp. at 1020 (citations omitted); cf. \textit{Brown Bag}, 960 F.2d at 1476 ("[S]atisfaction of the extrinsic test creates a triable issue of fact . . . ." (quoting Shaw v. Lindheim, 919 F.2d at 1359 (9th Cir. 1990))).

\textsuperscript{191} 960 F.2d at 1475 (quoting Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp., 562 F.2d 1157, 1164 (9th Cir. 1977)).

\textsuperscript{192} "[T]he 'intrinsic test' entails a comparison of the portions of a work that can be the subject of copyright protection." \textit{Apple Computer}, 799 F. Supp. at 1020.

However, it is not entirely clear what is supposed to be compared in the intrinsic test: The degree to which unprotected or unprotectable features must be eliminated from a comparison of two works is difficult to say. Although copyright protection is not afforded to certain elements of a work, such limitations "must not obscure the general proposition that copyright may inhere, under appropriate circumstances, in the selection and arrangement of unprotected components."

\textit{Brown Bag}, 960 F.2d at 1476 n.4 (quoting 3 Nimmer on Copyright, supra note 16, § 13.08[F][5]).

\textsuperscript{193} See 960 F.2d at 1475 (quoting \textit{Sid & Marty Krofft}, 562 F.2d at 1164).

\textsuperscript{194} See \textit{Shaw}, 919 F.2d at 1360 ("What remains is a subjective assessment of the 'concept and feel' of the two works . . . .").

\textsuperscript{195} Id.

\textsuperscript{196} See, e.g., David A. Lowe, Comment, A Square Peg in a Round Hole: The Proper Substantial Similarity Test for Nonliteral Aspects of Computer Programs, 68 Wash. L. Rev. 351, 363 (1993) (arguing that nature of computer programs is such that while two works may appear dissimilar in literal aspects, "look and feel" may in fact be quite similar).

This was even more problematic before the \textit{Shaw} opinion transformed the "extrinsic test" into an objective analysis of expression, see supra note 178. When the "extrinsic test" was an analysis of similarity of ideas, it was theoretically possible for the court to grant a summary judgment on the ground that the ideas of the two works in question were different, without ever considering the similarities in expression. See Mitchell Zimmerman, Substantial Similarity of Computer Programs After \textit{Brown Bag}, 9 No. 7 Computer Law. 6, 7–8 (1992).

\textsuperscript{197} See Lowe, supra note 196, at 363.

\textsuperscript{198} See Zimmerman, supra note 196, at 15.
simple for a judge inclined against protection to characterize the expressions at issue as "objectively" dissimilar and thereby avoid the "intrinsic test" entirely.\(^\text{199}\)

The "intrinsic test" has itself been faulted as an amorphous test more akin to a gut reaction than to analysis.\(^\text{200}\) It has been argued that, particularly in cases involving complex subjects such as computer programs, such an oversimplified analysis is entirely inappropriate.\(^\text{201}\) Moreover, it has been criticized as a dangerous test in that it is very likely to result in the protection of ideas themselves rather than just expression.\(^\text{202}\)

However, the area in which Brown Bag is most susceptible to criticism is in the inadequacy of definition of its test. There is no formulation of the test other than at the most general levels. The "analytic dissection" of the "extrinsic test" is a highly complex process,\(^\text{203}\) yet the court provides scant guidance as to what it entails other than incidentally by way of example.\(^\text{204}\) The court also hedges its description of the "intrinsic test" and never definitively states what should be considered during that stage.\(^\text{205}\)

The test needs refinement.

D. The Altai Approach: The Abstraction-Filtration-Comparison Test

In Computer Associates International, Inc. v. Altai, Inc.,\(^\text{206}\) the Second Circuit articulated a fourth test for determining whether the nonliteral

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199. See id. at 15–16.
200. The "intrinsic test" embodies the doctrine of "total concept and feel." See supra text accompanying note 194. This doctrine has been criticized extensively. See supra note 104.

For a general review of the doctrine of "total concept and feel," see supra text accompanying notes 99–104.
201. See, e.g., 3 Nimmer on Copyright, supra note 16, § 13.03[A][1][c], at 13–39 to–40 ("The phrase is geared towards simplistic works that require only a highly 'intrinsic' (i.e., unanalytic) evaluation; it serves no purpose in the realm of computers where analytic dissection and expert testimony emphatically are needed." (footnote omitted)).
202. See, e.g., id. at 13–40 ("[T]he touchstone of 'total concept and feel' threatens to subvert the very essence of copyright, namely the protection [only] of original expression." (footnotes omitted)); see also 2 Abrams on Copyright, supra note 99, § 14.05[A][3], at 14–63 ("There is nothing in the definitions of concept and feel that indicate these words are useful tools to sort out copying of expression from copying of ideas. If anything, the opposite is true. The word '[concept]' is a synonym for idea, and not for expression." (footnote omitted)).
204. The best guidance comes from the court's description of what the district court had done. See Brown Bag Software v. Symantec Corp., 960 F.2d 1465, 1472–73 (9th Cir. 1992). Not much additional guidance can be gleaned from the other decisions that have helped to develop the Extrinsic-Intrinsic Test. See Shaw v. Lindheim, 919 F.2d 1353 (9th Cir. 1990); Sid & Marty Krofft Television Prods., Inc. v. McDonald's Corp., 562 F.2d 1157 (9th Cir. 1977). This stands in stark contrast to the other court opinions considered in this Note which have managed adequately to describe their own tests.
205. See supra note 192 and accompanying text.
206. 982 F.2d 693 (2d Cir. 1992).
elements of a computer program would be protected by copyright. The facts of Altai are as follows. Computer Associates ("CA") developed "ADAPTER," an "operating system compatibility component" within one of its programs that allowed the program to function on various operating systems. One of the developers of the ADAPTER program was subsequently hired by Altai to create a version of its own program for other operating systems. Unbeknownst to Altai, this programmer developed a "common system interface"—to be called "OSCAR 3.4"—based on his familiarity with the ADAPTER program; he even directly copied 30% of ADAPTER's code. When CA sued Altai, Altai had programmers who had not been involved in the development of OSCAR 3.4 rewrite the stolen sections of the code. The new program, "OSCAR 3.5," was included in all new sales and was offered as a "free upgrade" to all previous purchasers.

CA brought suit alleging that Altai had infringed CA's copyright in ADAPTER by copying the code and the structure of the program in its OSCAR 3.4 and OSCAR 3.5 programs. The district court held Altai liable for copying ADAPTER into the OSCAR 3.4 program; this decision was not appealed. The district court also held that Altai was not liable for copyright infringement in developing OSCAR 3.5, and this decision was appealed by CA.

In determining whether the nonliteral elements of the program were copyrightable, the Second Circuit noted, as did the previous courts, that copyright protection generally extends beyond a literary work's strictly textual form to its nonliteral elements of expression. The court therefore looked to the idea-expression dichotomy in deciding the case. However, the court rejected the Whelan approach as simplistic and conceptually overbroad, announcing instead its own "Abstraction-Filtration-Comparison" test.

207. See id. at 706–11.
208. See id. at 698–700.
209. An "operating system compatibility component" is a program that allows the main program to be compatible with various operating systems.
210. Basically, a "common system interface" is just another name for an "operating system compatibility component."
212. See id. at 562.
213. The court also made trade secret rulings which were appealed. See Computer Assocs., Int'l, Inc. v. Altai, Inc., 982 F.2d 693, 715–21 (2d Cir. 1992); 775 F. Supp. at 562–67. These rulings, however, are not considered in this Note.
214. See 982 F.2d at 701; see also infra text accompanying notes 346–349.
215. See 982 F.2d at 703–06.
216. See id. at 705–06.
217. See id. at 706–11. The court was basically adopting the "successive filtering method" developed in 3 Nimmer on Copyright, supra note 16, § 13.03[F]. See 982 F.2d at 707.
Initially, in a manner that resembles reverse engineering on a theoretical plane, a court should dissect the allegedly copied program's structure and isolate each level of abstraction contained within it.\textsuperscript{218}

This step incorporates Judge Hand's Abstractions Test.\textsuperscript{219} The court accepted the district court's assessment of the levels of abstraction to include "in order of 'increasing generality' from object code, to source code, to parameter lists,\textsuperscript{220} to services required, to general outline."\textsuperscript{221}

The second step, calling on traditional principles of copyright, filters out those elements of the program that are not copyrightable:

- This process entails examining the structural components at each level of abstraction to determine whether their particular inclusion at that level was "idea" or was dictated by considerations of efficiency, so as to be necessarily incidental to that idea; required by factors external to the program itself; or taken from the public domain and hence is nonprotectable expression.\textsuperscript{222}

Elements "dictated by considerations of efficiency" are to be excluded from copyright protection under the concept of merger.\textsuperscript{223} Elements "required by factors external to the program itself"—upon which the opinion elaborates\textsuperscript{224}—are to be excluded under the concept of scenes a faire.\textsuperscript{225} Finally, elements "taken from the public domain" are not protected because they are not "original works of authorship" under the 1976 Act.\textsuperscript{226} Applying this step, the court agreed that there was no similarity in the two programs' codes and in most of the parameter lists and macros,\textsuperscript{227} and that the list of services provided and organizational structures were not protected because they were dictated by the nature of the

\textsuperscript{218} 982 F.2d at 707.
\textsuperscript{219} See Nichols v. Universal Pictures Corp., 45 F.2d 119, 121 (2d Cir. 1930); see also supra text accompanying notes 87–91.
\textsuperscript{220} The court defined "parameter lists" as "the form in which information is passed between [subroutines]." 982 F.2d at 697–98. (footnote added)
\textsuperscript{221} Id. at 714 (quoting Computer Assocs. Int'l, Inc. v. Altai, Inc., 775 F. Supp. 544, 560 (E.D.N.Y. 1991)). However, the court noted that "the facts of a different case might require that a district court draw a more particularized blueprint of a program's overall structure." Id.
\textsuperscript{222} Id. at 707.
\textsuperscript{223} See id. at 707–09; supra notes 73–78 and accompanying text.
\textsuperscript{224} The court elaborates as follows:
[A] programmer's freedom of design choice is often circumscribed by extrinsic considerations such as (1) the mechanical specifications of the computer on which a particular program is intended to run; (2) compatibility requirements of other programs with which a program is designed to operate in conjunction; (3) computer manufacturers' design standards; (4) demands of the industry being serviced; and (5) widely accepted programming practices within the computer industry.
\textsuperscript{982 F.2d at 709–10} (citing 3 Nimmer on Copyright, supra note 16, § 13.03[F][3]).
\textsuperscript{225} See id. at 707, 709–10; supra notes 79–82 and accompanying text.
\textsuperscript{227} "A macro is a single instruction that initiates a sequence of operations . . . within the program." 982 F.2d at 698.
program. The court found that only a few parameter lists and macros could withstand scrutiny and be protected by copyright.

The third step of the Altai test was expressed as follows:

Once a court has sifted out all elements of the allegedly infringed program which are [non-protectable], there may remain a core of protectable expression . . . . At this point, the court's substantial similarity inquiry focuses on whether the defendant copied any aspect of this protected expression, as well as an assessment of the copied portion's relative importance with respect to the plaintiff's overall program.

This is the comparison stage, at which the decision-maker determines whether any copying constitutes infringement. The court upheld the district court's finding that since only a few copyrightable elements remained, a finding of copyright infringement was not required given their relative unimportance to the program.

The Altai decision has been greeted with a mixed reception by both the courts and commentators. The test should have the support of the leading expert in the field, Professor David Nimmer, since the test was based on the "successive filtering method" from his own Nimmer on Copyright treatise.

However, the Altai test has been criticized as being underprotective due to the rigors of the successive filtering. Moreover, another professor, Raymond T. Nimmer, has challenged the legitimacy of the holding, apparently believing that it was based on a presumption of what programmers would prefer rather than on a neutral reading of the law. He argues that the "efficiency demands of programmers"—i.e., that they be

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228. See id. at 714–15.
229. See id.
230. Id. at 710 (citations omitted).
231. See id. at 714–15.
232. See 1 Scott, supra note 17, § 3.47[B][5], at 3-198.6 & n.966.16 (citing cases).
234. See 982 F.2d at 707; see also 3 Nimmer on Copyright, supra note 16, § 13.03[F], at 13-102.9 to -102.25.
235. See, e.g., Recent Case, supra note 233, at 512–14 (criticizing use of merger and scenes a faire doctrines as problematic in computer program context).
free to copy whatever they find efficient in a competing program—and the "demands of compatibility and interface"—i.e., that programmers be free to copy whatever is required by external factors, such as compatibility—are not valid defenses to copyright infringement on current statutory grounds. Although such "efficiency demands" and "compatibility requirements" may be the appropriate subject of legislation by Congress, they find little or no support in the 1976 Act.

This criticism raises some valid concerns. A copyright should not be subject to qualification merely because a competitor finds the copyrighted expression to be the "best" in some sense. Nevertheless, a careful reading of this so-called "right to copy based on the demands of efficiency" as developed in Nimmer on Copyright reveals that the concerns are not as problematic as they seem. It is true that both the Second Circuit and the Nimmer treatise list a number of extrinsic considerations that would limit the copyrightability of a program, but these are merely applications of copyright principles, such as merger or scenes a faire, in the computer program context. Unlike ordinary literary works, where the range of expression is limited only by the author's imagination, computer programs must be written in a logical format so that they can be understood by the computer. Computers simply cannot understand such expressive literary devices as metaphor, simile, hyperbole, and the like. This necessarily limits, though not entirely, the range of possible expression at least of a program's literal elements and structure. The doctrines of merger and scenes a faire are perfectly suited to taking such factors into consideration.

Moreover, none of the extrinsic limitations on copyrightability—e.g., the "compatibility requirements"—are intended to permit illicit copying of "original works of authorship." Instead, they generally concern either elements that as a practical matter are not likely to be guarded by the original developer or elements that are not "original works of authorship."
ship" at all. At no point does this test suggest that otherwise copyrightable elements should be unprotected merely because programmers would find this result beneficial.

III. ANALYSIS AND PROPOSAL

As discussed above, the courts have developed four separate tests for determining the scope of copyright protection that should be afforded to the nonliteral elements of computer programs. This Part compares the four tests to determine to what extent they are compatible and, to the extent that they are not, whether they are reconcilable. Next, an attempt is made to determine which of the tests is preferable from the standpoint of copyright doctrine. After concluding that the best approach would be a modified version of the most sophisticated test, the Altai test, an additional step in the analysis is proposed to deal with problems that may be inherent to that test. Finally, some of the major concerns regarding the copyrightability of nonliteral elements are re-evaluated from the perspective of this modified Altai test.

A. Comparison and Reconciliation of the Tests

The court that developed each test quoted Judge Hand with praise—but not every court adopted his Abstractions Test. The Pa-operating system becomes. Cf. Apple Computer, Inc. v. Microsoft Corp., 717 F. Supp. 1428, 1431 (N.D. Cal. 1989) ("Both Apple and Microsoft rely heavily on third-party programmers to develop applications programs to run under their respective operating environments, thus enhancing the value of the operating environments.").

Another such factor is "Manufacturers' Design Standards." See 3 Nimmer on Copyright, supra note 16, § 13.08[F][3][c], at 13-102.24 to -26. These are not likely to be jealously guarded for the same reasons that operating systems are not. Thus, such factors do not present a problem.

244. One such factor is "Target Industry Practices." See 3 Nimmer on Copyright, supra note 16, § 13.03[F][3][d], at 13-102.26. In this case, Nimmer is referring to two programs which may be similar based on factors external to both of them, such as "business practices and technical requirements," and therefore beyond their control. See id. Clearly program elements based on such external factors are not "original works of authorship" under the 1976 Act and would not be protected. See 17 U.S.C. § 102(a) (1988).

Another factor is "Computer Industry Programming Practices." See 3 Nimmer on Copyright, supra note 16, § 13.03[F][3][e], at 13-102.27 to -102.28. These are obviously not original to the programmer.

Nimmer also lists "Hardware Standards." See id. § 13.03[F][3][a], at 13-102.21 to -102.23. In order to make a computer perform a certain function or process, particular lines of code may be necessary. But since it is generally accepted that "one is always free to make a machine perform any conceivable process," CONTU Final Report, supra note 50, at 20, any similarity between programs based on the requirements of the computer cannot be protected.


246. See Nichols v. Universal Pictures Corp., 45 F.2d 119, 121 (2d Cir. 1930); supra text accompanying notes 87–91.
perback and Altai tests explicitly incorporate the Abstractions Test; the Whelan and Brown Bag\textsuperscript{247} tests do not. Thus, the first issue to be considered is whether the Abstractions Test is incompatible with the Whelan and Brown Bag decisions.

Whelan might at first glance seem incompatible with the Abstractions Test. After all, the Abstractions Test states that the “idea” of a work can be adjudged at various levels of specificity,\textsuperscript{248} while Whelan stated that the idea of a work is its purpose or function.\textsuperscript{249} Not everyone agrees with this interpretation of Whelan, however.\textsuperscript{250} The Whelan court itself stated that the idea of a work will not always be its purpose or function.\textsuperscript{251} As an example, the court stated that “[t]he idea . . . may be to accomplish a certain function \textit{in a certain way}.”\textsuperscript{252} Thus, the court implicitly recognized that the idea of a work may be adjudged at various levels of specificity after all.\textsuperscript{253} In the end, all of the approaches face the same question of where to draw the line between idea and expression.\textsuperscript{254} Thus, the Abstractions Test could to a large extent be incorporated into the Whelan test without substantially altering its character: when deciding how to characterize the program’s purpose—i.e., its idea—the court could easily apply the Abstractions Test.\textsuperscript{255}

\textsuperscript{247} The “Brown Bag test” will be used hereinafter to refer to the Extrinsic-Intrinsic Test of the Ninth Circuit, see supra section II.C.

\textsuperscript{248} For a review of the Abstractions Test, see 45 F.2d at 121; supra text accompanying notes 87–91.

\textsuperscript{249} See 797 F.2d at 1236; supra text accompanying note 132.

\textsuperscript{250} Professor Raymond T. Nimmer states:

[M]any observers regard Whelan as establishing a view that a single idea can describe a program and that this idea can be stated in very general, nonspecific terms . . . . In fact, however, Whelan held that copyright infringement occurs only if the details of a complex organization or structure have been copied and only if \textit{those details} are not necessary to the idea of the work.

Raymond T. Nimmer, supra note 30, Special Update 1 (emphasis in original).

\textsuperscript{251} “We do not mean to imply that the idea or purpose behind every utilitarian or functional work will be precisely what it accomplishes, and that structure and organization will therefore always be part of the expression of such works.” Whelan, 797 F.2d at 1238 n.34.

\textsuperscript{252} Id.

\textsuperscript{253} At one level of abstraction—probably the highest—the idea is “the efficient organization of a dental laboratory.” Id. at 1240. At another level, the idea might be the efficient organization of a dental laboratory \textit{in a certain way}.


\textsuperscript{255} To a certain extent, incorporating the Abstractions Test into the Whelan test would be unavoidable. The Whelan court was faced with a single purpose program: one created to manage dental laboratories. More often, however, the program in question is a general purpose program. For instance, Paperback dealt with a spreadsheet program. In such a case, it would be difficult to ascribe one particular purpose or function to the program. Regardless of whether a court explicitly adopted the Abstractions Test, it would inevitably face the challenge of deciding at what level of detail to describe the program’s “idea.”
Under the Brown Bag test, on the other hand, the court never has the opportunity to focus on the difference between idea and expression in the program. Instead, the court is presented with a list of elements which the plaintiff claims were copied in the infringing work. To be sure, the court must decide whether each element is closer to idea or expression, but the benefit of the Abstractions Test is lost: since the court never systematically evaluates the relationship between idea and expression in the program, each individual element is truly evaluated on an entirely ad hoc basis.

A closely related issue is whether the tests are capable of recognizing that a program can have more than just one idea. Both the Paperback and the Altai courts do. However, the Altai court does so more explicitly, recognizing even the existence of multiple ideas horizontally—i.e., recognizing that each subroutine, function, or feature of the program can have its own idea. The Paperback decision only seems to recognize the concept of multiple ideas vertically—i.e., that a program's idea can be expressed in various degrees of abstraction. Nevertheless, there is nothing inherent to the Paperback test that prohibits the recognition of multiple ideas horizontally. If the first step in the Paperback test is permitted to recognize such multiple ideas horizontally, then each of these ideas could be subjected to the second and third parts of the test without any great difficulty.

256. See supra text accompanying note 186; see also Apple Computer, Inc. v. Microsoft Corp., 717 F. Supp. 1428, 1433 (N.D. Cal. 1989) (plaintiff submitted list of 189 similarities in particular features between copyrighted and allegedly infringing works).

257. The court applies the various limiting doctrines of copyright to ensure that only expression and not ideas are protected. See supra note 187 and accompanying text.

258. Even Judge Learned Hand himself realized that "[d]ecisions [will] inevitably be ad hoc." Peter Pan Fabrics, Inc. v. Martin Weiner Corp., 274 F.2d 487, 489 (2d Cir. 1960). Nevertheless, the Abstractions Test is an attempt to assist courts in their determinations—and to make their decisions less arbitrary. See supra note 87-91 and accompanying text.


260. See Altai, 982 F.2d at 705 ("[E]ach subroutine is itself a program, and thus, may be said to have its own 'idea . . . .' ").

261. See Borland II, 799 F. Supp. at 216 (describing the multiple ideas of the 1-2-3 program in terms of specificity). Note that both Paperback and the Borland cases were decided by Judge Keeton, involved similar issues, and applied the same test.

262. The court has been criticized for not having recognized multiple ideas horizontally, though not in those terms. See Thomas K. Pratt, Comment, A Legal Test for the Copyrightability of a Computer Program's User Interface, 39 Kan. L. Rev. 1045, 1065 n.152 (1991) ("The [Paperback] court made the mistake of referring to the program's idea when it should have referred to the idea of the alleged copyrightable element of the user interface."). In fact, the court seems unable to avoid unwittingly recognizing multiple ideas horizontally. For example, it speaks of both the "idea for an electronic spreadsheet" as well as the "idea for a two-line moving cursor menu . . . used in a wide variety of computer programs including [but not limited to] spreadsheet programs." Lotus Dev. Corp. v. Paperback Software Int'l, 740 F. Supp. 37, 65 (D. Mass. 1990).
The Whelan test, in contrast, is incapable of recognizing multiple ideas horizontally. The essence of the test is its simplicity: a program's purpose is its idea and whatever is not necessary to that idea is protected as expression. To the extent it is modified to allow for multiple ideas horizontally, it becomes an entirely new test. As for the Brown Bag test, it is not entirely clear whether it was intended to recognize multiple ideas at all. Because it does not even implicitly apply the Abstractions Test, the question never comes up—and is therefore never resolved. The weight of the evidence suggests that the test is not intended to recognize multiple ideas horizontally. Nevertheless, it would not fundamentally alter the test to have it do so. When, during the “extrinsic test,” the court is analyzing the elements alleged to be similar, it could easily conclude that some of those elements are ideas themselves rather than elements of expression, since to try to fit such elements into the doctrines of merger or scènes à faire simply may not be appropriate in every case. Thus, only the Whelan test is incapable of recognizing multiple ideas horizontally.

263. It has already been argued that the Whelan test is able to accommodate multiple ideas vertically. See supra notes 251–255 and accompanying text.

264. See Whelan Assocs., Inc. v. Jaslow Dental Lab., Inc., 797 F.2d 1222, 1236 (3d Cir. 1986).

265. The original “extrinsic test” was phrased as a “test for similarity of ideas.” Sid & Marty Krofft Television Prods., Inc. v. McDonald’s Corp., 562 F.2d 1157, 1164 (9th Cir. 1977). This wording is ambiguous: it is unclear whether it means (1) the similarity of the ideas in A as compared to those in B, or (2) the similarity of the idea of A to the idea of B (collectively, the “ideas”). As the “extrinsic test” became an “objective . . . analysis[s] of expression,” Shaw v. Lindheim, 919 F.2d 1353, 1357 (9th Cir. 1990), any pressing need for clarification was lost.

266. Despite the ambiguity referred to in the preceding footnote, the test seemed to assume that there was only one idea, for the court continually made reference to “the idea” of a work—in the singular. See Sid & Marty Krofft, 562 F.2d at 1163–65.

For a particularly striking example of the Extrinsic-Intrinsic Test being applied in a way that does not recognize multiple ideas horizontally, see Apple Computer, Inc. v. Microsoft Corp., 821 F. Supp. 616, 628–29 (N.D. Cal. 1993) (finding no substantial similarity as matter of law without looking to particular elements of expression because idea of copyrighted work “could not be more different” from idea of allegedly infringing work).

267. It is not entirely clear that this does not occur under the present formulation of the test. The district court in Brown Bag, for example, spoke of “the ideas [plural] inherent in [certain] features” of the program, and also of the idea of “pull down windows.” Telemarketing Resources v. Symantec Corp., 12 U.S.P.Q.2d (BNA) 1991, 1995 (N.D. Cal. 1989) (emphasis added). There is a fine line between idea and expression generally; it is all the more difficult to distinguish an idea from an expression that has merged with an idea.

268. A simple example would be the recent practice of including a spell-checking feature in spreadsheet programs. The average person would see this as a good idea, but if a program has only one idea horizontally, it becomes an expression. Moreover, it would be difficult to say that spell-checking “merges” with the idea of a spreadsheet program, or is in any way necessary for a spreadsheet program, since spreadsheets did rather well for a long time without them. By comparison, spell-checkers have long been standard on word processors and may well have “merged” with, or at least be scènes à faire to, the idea of a word processing program. However, without recognizing spell-checking as an idea in
Another line of comparison looks to the amount of protection afforded by each test. The Whelan and Paperback decisions have been criticized as providing too much protection.\(^{269}\) However, in the case of Paperback, the criticism is generally directed not at the test itself, but rather at the result reached by the court.\(^{270}\) Since the present concern is with the tests themselves, such criticism need not concern us at this point.\(^{271}\) However, Whelan is a different matter. Whelan only allows for one idea in a computer program, and this is broadly defined as the program’s purpose or function; everything that is not necessary to that idea is protected.\(^{272}\) Very little can ever be said to be necessary to a broadly defined idea. Thus, a great deal of protection is inherently provided by the Whelan test. To the extent that the “intrinsic test” in Brown Bag is a “total concept and feel” test,\(^{273}\) it, too, has been criticized for being over-protective in that “total concept and feel” is a very broad concept that can easily blur the distinction between expression and idea.\(^{274}\) However, because the “intrinsic test” seems to be dependent upon the results obtained from the “extrinsic test,” it is not clear that there is very much room for over-protection in the Brown Bag test.\(^{275}\)

The Altai decision, on the other hand, has been criticized as being underprotective.\(^{276}\) A persuasive argument can be made on this point: because the “successive filtering method” does such a thorough job in filtering out unprotectable elements, very little remains for the comparison stage that could support a finding of substantial similarity. The “extrinsic test” of Brown Bag is susceptible to the same criticism: it, too, filters out unprotectable elements before comparison in the “intrinsic stage.”\(^{277}\) Although the filtering is justifiable under the various limiting

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\(^{269}\) See supra text accompanying notes 138-146 and supra text accompanying notes 169-176.

\(^{270}\) See supra text accompanying note 169.

\(^{271}\) See infra subsection III.D.2.

\(^{272}\) See supra notes 191-194 and accompanying text.

\(^{273}\) See supra note 202 and accompanying text.

\(^{274}\) It seems that the “intrinsic test” only considers those elements of expression that were not eliminated from protection by the “extrinsic test”—though this is not entirely clear. See supra notes 190, 192, 196-197 and accompanying text. If that is the case, then “total concept and feel” is not nearly as broad as it would be if it could consider the work as a whole, including unprotected elements.

\(^{275}\) See Raymond T. Nimmer, supra note 30, Special Update 2-5 (“The Altai test reduces protection for nonliteral elements of a program.”); see also Recent Case, supra note 233, at 510–11 (arguing that the Altai test will “leave non-literal elements of computer programs under-protected”).

\(^{276}\) Again, it is not entirely clear that this is the case. See supra note 275.
doctrines of copyright—especially because of the limited range of potential expression in computer programs\textsuperscript{279}—the overall result of an approach such as the \textit{Altai} test and possibly the \textit{Brown Bag} test seems to be inherently underprotective.

Any comparison of the \textit{Paperback} and \textit{Altai} tests makes it readily apparent that the two tests are very similar.\textsuperscript{279} In the first step of each test, the court applies the Abstractions Test;\textsuperscript{280} in the second step, the court eliminates unprotectable elements from consideration;\textsuperscript{281} and in the third step, the court evaluates the remaining elements to determine whether copyright infringement has occurred.\textsuperscript{282} The major difference between the two tests lies with the second step. The second step of the \textit{Paperback} test exempts only "elements essential to the expression of [a given] idea."\textsuperscript{293} The \textit{Altai} test breaks this step down to consider separately elements from the public domain, the doctrine of merger, and the doctrine of \textit{scenes a faire}—and then further dissects the concept of \textit{scenes a faire} in the context of computer programs.\textsuperscript{284} This represents a very sophisticated understanding of the limiting principles of copyright—but it also leads to underprotection.

The \textit{Brown Bag} test is also fairly similar to the \textit{Altai} test in that it too filters out any and all unprotectable elements.\textsuperscript{285} However, the \textit{Altai} test has the advantage of organization: the court presented all the doctrines in one multi-step test, with specific guidance for the computer program context.\textsuperscript{286} \textit{Brown Bag} never does this and therefore provides very little guidance for the courts that have to apply its tests.\textsuperscript{287} This, however, is not an inherent feature of the \textit{Brown Bag} test; a subsequent court could easily provide greater organization and guidance.

Lastly, the \textit{Altai} court, unlike the courts in \textit{Paperback} and \textit{Brown Bag}, limited the applicability of its test to a great, and uncertain, degree. The \textit{Altai} test was adopted to determine the copyrightability of a program's

\textsuperscript{278} See supra notes 241–242 and accompanying text.

\textsuperscript{279} Indeed, Judge Keeton, who developed the \textit{Paperback} test, stated that the two tests are "compatible substantively, though different in methodology." Lotus Dev. Corp. v. Borland Int'l, Inc., 799 F. Supp. 203, 212 (D. Mass. 1992) (\textit{Borland II}).

\textsuperscript{280} Compare supra notes 155–156 and accompanying text with supra notes 218–219 and accompanying text.

\textsuperscript{281} Compare supra notes 158–159 and accompanying text with supra notes 222–226 and accompanying text.

\textsuperscript{282} Compare supra note 163 and accompanying text with supra note 230 and accompanying text. For Judge Keeton's own comparison of the two tests, see \textit{Borland II}, 799 F. Supp. at 211–12.


\textsuperscript{284} See supra notes 222–226 and accompanying text.

\textsuperscript{285} See supra notes 184, 187 and accompanying text.

\textsuperscript{286} See supra text accompanying notes 222–226; supra notes 240–244 and accompanying text.

\textsuperscript{287} See supra text accompanying notes 203–205.
structure in particular, and not that of any other nonliteral elements.\textsuperscript{288} The court expressed the following reservation: "As a caveat, we note that our decision here does not control infringement actions regarding categorically distinct works, such as certain types of screen displays. These items represent products of computer programs, rather than the programs themselves . . . ."\textsuperscript{289} It is unclear how this will be interpreted, but it might be understood to exclude the user interface of a program from protection under this test.\textsuperscript{290} In this respect, the \textit{Altai} test might be significantly different—i.e., less protective—than the \textit{Paperback} and \textit{Brown Bag} tests.\textsuperscript{291}

Statements made by the district court in the \textit{Altai} case are even stronger: "Since the behavior aspect of a computer program [—the program as it functions in the computer, rather than the program as written—] falls within the statutory terms ‘process’, ‘system’, and ‘method of operation’, it may be excluded by \lbrack 17 U.S.C. statute 102(b)\rbrack from copyright protection."\textsuperscript{292} The user interface could be understood to be a "behavior aspect of a computer program," since it is the means by which the user communicates with the computer. Thus, it might actually be considered entirely uncopyrightable under \textit{Altai}.\textsuperscript{293}

However, there is nothing intrinsic to the \textit{Altai} test that requires such reservation and limitation.\textsuperscript{294} For instance, the Nimmer treatise did not so qualify its own test, the "successive filtering method,"\textsuperscript{295} on which the

\begin{footnotesize}
\begin{enumerate}
\item[288.] See Computer Assocs. Int'l, Inc. v. Altai, Inc., 982 F.2d 693, 703 (2d Cir. 1992) ("We must determine the scope of the copyright protection that extends to a program's non-literal structure [only].") (emphasis added); see also Raymond T. Nimmer, supra note 30, Special Update 2 (The test was "adopted solely to measure infringement in program code and structure. The court took pains to emphasize that its discussion does not apply to other forms of copyright infringement . . . .").
\item[289.] \textit{Altai}, 982 F.2d at 703.
\item[290.] If, as will be argued later, the user interface is better understood as a structure than as an audiovisual work, excluding the user interface from protection under this test and consigning it to protection as an audiovisual work may effectively exclude it from protection entirely. See infra subsection III.D.2.
\item[291.] The \textit{Paperback} test obviously provides protection to the user interface—that was the holding of the case. The Extrinsic-Intrinsic Test of the Ninth Circuit has also been held to protect the user interface of a computer program—in theory—if it is sufficiently expressive in a given case. See Johnson Controls, Inc. v. Phoenix Control Systems, Inc., 886 F.2d 1173, 1175 (9th Cir. 1989). Whether this will prove to be the case in fact after \textit{Brown Bag} remains to be seen.
\item[293.] The Second Circuit's approving reference to this general section of the district court's opinion, \textit{Altai}, 982 F.2d at 705-06, highlights the reality of such concerns.
\item[294.] Such a result would be at odds with \textit{Paperback}'s decision to protect the user interface. See supra text accompanying note 162. In addition, it would likely not be the correct decision. See infra subsection III.D.2.
\item[295.] See generally 3 Nimmer on Copyright, supra note 16, § 13.03[F], at 13-102.9 to -102.35.
\end{enumerate}
\end{footnotesize}
Altai test is based. It seems that the Altai court was merely being cautious because of the dynamic nature of the computer industry. Although this is responsible behavior on the part of the court—to decide only what is necessary and to limit its holding accordingly—there is no reason for the test to be bound by these reservations. In fact, the court recognized that under its newly announced test, “the exact contours of copyright protection for non-literal program structure [were] not completely clear,” and “trust[ed] that as future cases are decided, those limits w[ould] become better defined.” The court even stated that, in an appropriate case, its decision “should not be read to foreclose the district courts ... from utilizing a modified version [of the test].” Thus, the Altai test need not be interpreted as being so fundamentally limited as a first reading might suggest; the test can survive without the caution and rigidity of the opinions.

The foregoing analysis suggests that the four tests are not all compatible with each other. The Whelan test bears no real resemblance to any other test; it is a unique and simple test that cannot be reconciled with the others. The Brown Bag test is also significantly different from the others, though it is somewhat similar to the Altai test. The Paperback and Altai tests, however, are reconcilable: if the Altai decision is not interpreted strictly and the second step of the Paperback test is expanded, the tests become remarkably similar.

B. Which Approach Is Best?

The ideal test would be both simple to apply and accurate in its effect—i.e., neither overinclusive nor underinclusive. Often, however, some tradeoff must be made between simplicity and “accuracy.” The Whelan test has the advantage of simplicity: the court need merely determine the program’s function to arrive at its idea, and then determine what is unnecessary to that idea to arrive at the protected expression. The other three tests are more complicated. However, the desire for simplicity cannot overcome the need for accuracy. Especially in a field...

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296. See supra note 217.
297. See Altai, 982 F.2d at 706.
298. Id. at 712.
299. Id. at 706.
300. See Englund, supra note 145, at 881 (“Perhaps the single virtue of the Whelan rule is that it is easy to apply.”).
301. See supra text accompanying note 132.
302. Compare the Whelan test, supra text accompanying notes 131–133, with the Paperback test, supra text accompanying notes 154–165, the Brown Bag test, supra text accompanying notes 182–195, and the Altai test, supra text accompanying notes 217–231. The Altai test seems the most complicated.

The Whelan court itself agreed to this in principle: “Ease of application is not, however, a sufficient counterweight to the considerations we have adduced on behalf of...
as complex as computer technology, it is foolish to believe that a simple resolution of delicate issues is likely to be adequate.

In fact, the Paperback and Altai tests are not unduly complicated. By breaking down an enormous task—that of deciding which nonliteral elements of a computer program should be protected—into smaller, predefined subtasks—the application of particular copyright doctrines such as merger or *scenes a faire*—problem solving becomes a much simpler process. 304 Although the Brown Bag test is similar in many respects, it never adequately defines the steps involved. 305 The result is a test that is difficult to apply—which promotes neither simplicity nor accuracy. 306 Significantly greater guidance is needed from the Ninth Circuit to overcome this problem. By contrast, the Whelan test is wholly inadequate in terms of accuracy: it is hopelessly overbroad. 307 Thus, an approach similar to the Paperback or Altai tests is superior to the others in terms of the trade-off between simplicity and accuracy.

A second consideration in evaluating these tests is the extent to which each test furthers the "promot[ion of] the Progress of Science and useful Arts." 308 Optimally, the law should strike a balance between the incentive to create that comes from the prospect of personal gain 309 on the one hand, and the ability to improve on the ideas of predecessors on the other hand. CONTU 310 believed that this should hold true for computer programs. However, it insisted that "[c]opyright should not grant anyone more economic power than is necessary to achieve the incentive to create." 311 Since this is fundamental to copyright law, every court making a copyright decision must believe that its approach furthers this goal—and the courts have stated as much. 312

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304. Any computer programmer would attest to this fact. Compare the process of developing a complex computer program, described at supra text accompanying notes 20–28.

305. See supra notes 203–205 and accompanying text.

306. In addition, the district courts will each be forced independently to interpret the test itself, which will lead to inconsistent results.


309. See Mazer v. Stein, 347 U.S. 201, 219 (1954) ("[E]ncouragement of individual effort by personal gain is the best way to advance public welfare through the talents of authors.").

310. See supra text accompanying notes 49–50.

311. CONTU Final Report, supra note 50, at 12.

312. See Computer Assocs. Int'l, Inc. v. Altai, Inc., 982 F.2d 693, 711 (2d Cir. 1992) ("We are satisfied that the three step approach we have just outlined not only comports with, but advances the constitutional policies underlying the Copyright Act."); Whelan Assocs., Inc. v. Jaslow Dental Lab., Inc., 797 F.2d 1222, 1227 (3d Cir. 1986) ("The rule proposed here . . . would provide the proper incentive for programmers by protecting their most valuable efforts, while not giving them a stranglehold over the development of new computer devices that accomplish the same end."); Lotus Dev. Corp. v. Paperback
The question of which approach best advances the goal of copyright law is difficult to answer. It may be that computer programs are in need of a great deal of protection because of the ease with which they may be copied or imitated; yet it is equally possible that existing financial incentives alone are sufficient to stimulate innovation and therefore eradicate the need for protection.\textsuperscript{313} This question is simply not capable of theoretical resolution. Therefore, the courts are in need of legislative guidance to make the necessary policy decision. In the meantime, however, the courts are forced to make difficult decisions.\textsuperscript{314} Yet there is no consensus as to what amount of protection efficiently promotes progress in the computer software industry. The four decisions demonstrate that divergent opinions as to what is appropriate lead to different approaches. While opinions abound as to which test is most likely to promote progress, none of the approaches has been empirically proven to be misguided.

In the absence of any indication that Congress intended special treatment for computer programs,\textsuperscript{315} the courts should look to well-established principles of copyright in order to determine which aspects of a computer program should be considered copyrightable. These principles have guided the courts well throughout the years in the promotion of progress in the face of technological developments and should continue to do so in this dynamic area.

Overall, the \textit{Altai} test displays the richest understanding of the various concepts that define and limit copyrightability, particularly in the computer program context. The \textit{Brown Bag} test has the advantage of being a general test for copyrightability:\textsuperscript{316} it was not specifically created for the computer context. However, it is a difficult and confusing test.\textsuperscript{317} In addition, it does not adequately assess the interrelationship between idea and expression in a copyrighted work.\textsuperscript{318} The net result is a test that could hardly be applied in a consistent manner. The \textit{Whelan} test is entirely too simplistic and amounts to only a rough amalgamation of the

\textsuperscript{313} Cf. \textit{Paperback}, 740 F. Supp. at 46 (discussing alternate possible paths Congress could take to further constitutional goal).

\textsuperscript{314} Cf. id. at 53 ("Rather than itself drawing the boundary line between copyrightable and non-copyrightable elements of computer programs, Congress has mandated that courts... determin[e] this boundary line.").

\textsuperscript{315} The \textit{CONTU} Final Report suggested no special treatment for computer programs. See supra note 62 and accompanying text.

\textsuperscript{316} This is not entirely true. The Extrinsic-Intrinsic Test as modified by Shaw v. Lindheim, 919 F.2d 1353 (9th Cir. 1990)—i.e., the \textit{Brown Bag} test—"applies by its own terms only to literary works." \textit{Brown Bag Software v. Symantec Corp.}, 960 F.2d 1465, 1476 (9th Cir. 1992).

\textsuperscript{317} See supra notes 305–306 and accompanying text.

\textsuperscript{318} This is because it does not apply the Abstractions Test. See supra notes 256–258 and accompanying text.
concepts of merger and *scenes a faire*. The *Paperback* test reflects a more precise understanding of these concepts and applies the Abstractions Test as well. However, only the *Altai* test explicitly incorporates in a systematic way the Abstractions Test, the concept of merger, a very sophisticated understanding of the concept of *scenes a faire*, and the concept of public domain materials. In short, from the perspective of copyright doctrine, the *Altai* test is superior to the others.

However, the *Altai* court's severe limitation of the applicability of its test detracts from its doctrinal purity: these limits are based on considerations other than copyright principles. Fortunately, this aspect of the *Altai* opinion is not intrinsic to the test that it announced; thus, it could be eliminated without substantially altering the nature of the test. Moreover, despite *Altai*’s elaboration on how copyright doctrines should apply in the computer program context, there is no reason why its test could not be used as a general test for substantial similarity; in fact, Professor Nimmer believes that his “successive filtering method”—on which the *Altai* test is based—should be. Thus, the *Altai* test can provide a framework based entirely on existing copyright principles.

In conclusion, if the determination as to which test is the “best” is to be made on broad policy grounds, then the conclusion will be based simply on each decision-maker’s subjective belief as to the likely effects of each test. There is no means by which such effects can be deduced logically; even empirical observation would likely not lead to obvious conclusions. However, if the determination is to be based on copyright doctrine, a principled decision is possible. The *Altai* test—if not the *Altai* opinion—presents the best framework for an analysis of substantial similarity. The only remaining problem is the underprotection inherent to the test, a problem discussed in the next section.

319. See Whelan Assocs., Inc. v. Jaslow Dental Lab., Inc., 797 F.2d 1222, 1235–36 (2d Cir. 1992) (discussing the *Baker* case and *scenes a faire*).

320. The second stage of this test explicitly allows not only for “elements essential to expression of [an] idea,” but also for elements which are “one of only a few ways of expressing the idea.” Lotus Dev. Corp. v. Paperback Software Int’l, 740 F. Supp. 37, 61 (D.Mass 1990). Compare id. with Whelan, 797 F.2d at 1236.

321. For a review of the Abstractions Test, see supra text accompanying notes 87–91.

322. See Computer Assocs. Int’l, Inc. v. Altai, Inc., 982 F.2d 693, 709–10 (2d Cir. 1992); see also 3 Nimmer on Copyright, supra note 16, § 13.03[F][3], at 13-102.21 to 102.28. The external constraints considered in this sophisticated understanding of *scenes a faire* are briefly discussed at supra notes 240–244 and accompanying text.

323. See supra text accompanying notes 222, 226.

324. See supra notes 288–292 and accompanying text.

325. See supra text accompanying note 297.

326. See supra text accompanying notes 294–299.

327. As mentioned in the previous section, to the extent that those limitations are eliminated, the *Altai* test begins to take on the character of the *Paperback* decision. See supra section III.A.

328. See 3 Nimmer on Copyright, supra note 16, § 13.03[F], at 13-102.9 to -102.35.


C. Reincorporating Compilations

An inescapable failing of the Altai test is that its thoroughness in filtering out unprotectable elements of expression leads to underprotection. Due to the rigors of the underlying test, perhaps even a tempered approach by the court could not escape its strictness. For example, suppose that a programmer develops a program that is composed entirely of elements that are uncopyrightable: part of the program was dictated by efficiency concerns, part by external factors to some degree or another, and part comes from the public domain. Assume further, however, that the programmer has selected, coordinated, and arranged these uncopyrightable elements in the program in a creative and original manner. Under even a tempered Altai approach, this program would be afforded absolutely no protection by copyright. This result is inappropriate.

It might seem at first that the Brown Bag test solves this problem through the "intrinsic test." It does not, however, since summary judgment may be granted by the court if there are no objective similarities in the individual elements of expression. Thus, the intrinsic test would never be triggered in the above example. Moreover, even when the "intrinsic test" is triggered, it is not clear that the work as a whole may be considered. If only the protected elements may be considered in the "intrinsic test," then Brown Bag is no better in this respect than Altai.

Application of the compilations doctrine rectifies this failing. As mentioned above, works consisting entirely of uncopyrightable elements are often protected by the copyright law under the rubric of "compilations." Based on an analogy to compilations, copyright protection should subsist in computer programs even if they consist entirely of uncopyrightable elements if those elements were selected or arranged in an original manner. Therefore, an additional step should be added to Altai's "Abstraction-Filtration-Comparison" test. After the court has completed the successive filtering of the second step of the Altai test, it should re-evaluate the elements that have been excluded as uncopyrightable to determine whether there are elements, or groupings of elements, that, in

329. See supra note 190 and accompanying text.
330. See supra note 192.
331. See supra text accompanying notes 92–98.
332. See supra text accompanying notes 92–98; see also Feist Publications, Inc. v. Rural Tel. Serv. Co., 111 S. Ct. 1282, 1287–89 (1991) ("[E]ven a directory that contains absolutely no protectible written expression, only facts, meets the constitutional minimum for copyright protection if it features an original selection or arrangement.").
   If particular characteristics not distinctive individually have been brought together in a way that makes the "whole" a distinctive expression of an idea . . . then the "whole" may be copyrightable. The statutory provisions regarding "compilation," . . . are not essential to this conclusion, but do reinforce it.
   Id. at 67; see also infra text accompanying notes 340–342, discussing "total concept and feel."
their selection, coordination, or arrangement, are sufficiently original to merit copyright protection as a group in a manner analogous to compilations. This would be a "reincorporation" stage since elements previously excluded from copyright protection are now reincorporated in the analysis, albeit as compilations.

The leading Supreme Court decision on the subject of compilations is *Feist Publications, Inc. v. Rural Telephone Service Co.*\(^{334}\) There, the court stated that, while originality is a requirement for copyright protection, it requires "only that the author make the selection or arrangement [of the pre-existing materials] independently (i.e., without copying that selection or arrangement from another work), and that it display some minimal level of creativity."\(^{335}\) The level of creativity required is low; "[p]resumably, the vast majority of compilations will pass this test ..."\(^{336}\)

The *Feist* opinion provides guidance for the reincorporation stage. The courts should take notice of the fact that programs, even if consisting entirely of uncopyrightable elements, can be "original works of authorship" deserving of copyright protection if the selection, coordination, or arrangement of those elements in the program is original. Although most programs would receive protection under this approach, this result need not be feared as overly protective. The *Feist* court stated that compilations receive only limited protection from copyright law.\(^{337}\) Thus, the protection that a computer program would receive would also be limited: only the elements that owe their origin to the programmer would be protected\(^{338}\)—i.e., the selection, coordination, and arrangement of the uncopyrightable elements in the program, but not the uncopyrightable elements themselves. Any elements that are afforded protection only as a compilation would thus receive significantly less protection than they would otherwise: Copyright infringement of compilations "consisting largely of uncopyrightable elements ... should not be found in the absence of 'bodily appropriation of expression.'"\(^{339}\)

This proposal bears resemblance to the "total concept and feel" doctrine,\(^{340}\) but the compilations approach is superior. The concern behind "total concept and feel" is the same: that even if the individual elements comprising a work are not protectable, still the work as a whole may de-

\(^{334}\) 111 S. Ct. 1282 (1991). Although this case deals specifically with compilations of facts, as opposed to compilations of other "materials," the copyright law makes no distinction between compilations of data (i.e., facts) and compilations of other materials. See 17 U.S.C. § 102(a) (1988). Thus, the *Feist* opinion should not be interpreted as being limited to the context of factual compilations but should be considered applicable to compilations generally.

\(^{335}\) *Feist*, 111 S. Ct. at 1294–95.

\(^{336}\) Id. at 1294.

\(^{337}\) See id. at 1295.

\(^{338}\) See id.; see also supra text accompanying notes 96–98.


\(^{340}\) See supra notes 99–104 and accompanying text.
serve protection. The problem with the "total concept and feel" doctrine is that it is amorphous—it is a non-test that allows gut reaction to prevail over critical analysis. In doing so, it comes dangerously close to protecting ideas. The addition of the compilations doctrine expands the scope of the Altai test and accommodates these concerns while simultaneously avoiding the overbreadth of "total concept and feel." It strikes the appropriate balance between the two, providing the substance needed for analysis while ensuring that only expression is protected.

One final point should be made with regard to the proposed reincorporation stage. In applying it, the court should recognize the fact that a work may be held to consist of more than one compilation, just as a work "may consist of a mixture of numerous ideas and expressions." For example, the overall structure of the program may be one compilation, the user interface may be another, and a database included with the program—i.e., the standard type of compilation—may be yet a third. Each "compilation" would simply be one more element to be evaluated in the final comparison stage.

With the elimination of the unnecessary limitations imposed by the court and the addition of this reincorporation stage, the Altai test becomes complete. In theory, at least, it should provide protection to all the elements and only to the elements of a computer program that deserve protection. Although decisions will still be "ad hoc" to a certain extent, this Modified Altai Test provides the decision-maker with a framework for determining copyrightability that is solidly grounded in well-established copyright principles.

D. Re-Evaluation of the Concerns Often Raised Regarding Copyrightability

There are two ways that two works may be substantially similar without being identical. Most people are aware that "fragmented literal similarity"—limited but literal copying—is prohibited; but "it is equally clear that two works may not be literally identical and yet, for the purposes of copyright infringement, may be found to be substantially similar." This is the case of "comprehensive nonliteral similarity": one work duplicates the essence or structure of another without any literal

341. See Roth Greeting Cards v. United Card Co., 429 F.2d 1106, 1109–11 (9th Cir. 1970).
343. See generally 3 Nimmer on Copyright, supra note 16, § 13.03[F][1], at 13-102.18.
344. When the structure of a program is protected only as a compilation, it will receive limited protection against only detailed copying. See supra text accompanying note 339.
345. See supra text accompanying notes 294–299.
346. See generally 3 Nimmer on Copyright, supra note 16, § 13.03[A][2], at 13–46 to -54.
347. Id. § 13.03[A], at 13-27 to -28.
copying. The courts have wisely noted that such copying is prohibited generally and should therefore also be prohibited with regard to computer programs.

1. Whether the Structure of a Computer Program Should Be Protected. — Since there may be "comprehensive nonliteral similarities" between the structures of two programs, there should be no question but that the structure of computer programs should be protected—if in any given case it is sufficiently original.

Many commentators have expressed fears that the Whelan decision went too far in extending protection to the structure of computer programs. However, if Whelan is interpreted to provide protection only to detailed structures—and only when they are not necessary to the program—then these concerns should be allayed to a great extent.

Regardless of whether the Whelan test would provide too much protection, however, the Modified Altai Test certainly does not. The structure of a program would be protected only if it withstood the successive filtering of uncopyrightable elements: elements dictated by efficiency, or by external factors, or elements taken from the public domain would not be protected. But, if there remains after all of this elimination "a core of protectable expression," or if despite the lack of such a core, the selection, coordination, or arrangement is sufficiently original to deserve protection, then there would be no reason to exclude the structure from copyright protection.

It certainly may be the case that from a policy perspective even this is too much protection. However, the likely effect of the successive filtering of the Modified Altai Test is that few structures will be protected—and even then only against the most detailed of copying. This is not likely to be overprotective. On the other hand, this may provide too little protection, but this also seems unlikely. Prudence dictates that because of the limited range of potential expression inherent to computer program-

348. See id. § 13.03[A][1], at 13–29 ("By this is meant a similarity not just as to a particular line or paragraph or other minor segment, but where the fundamental essence or structure of one work is duplicated in another."). An example of "comprehensive nonliteral similarity" is a similarity in the plot or the major characters of two stories.


350. See supra notes 144–146 and accompanying text.

351. The Whelan court stated that "the detailed structure of the Dentalab program is part of the expression . . . of that program." 797 F.2d at 1239; see also Raymond T. Nimmer, supra note 30, Special Update 1–3 ("The court's review hinged . . . on the particularity and detail of copying.").

352. See Whelan, 797 F.2d at 1236.

353. Altai, 982 F.2d at 710.

354. See supra section III.D.
the protection afforded to the structure of computer programs should be less than that afforded to the structures of other literary works with greater potential for creativity. That result is also dictated by the doctrines of merger and *scenes a faire.*

Regardless of the resolution of that issue, the structure of literary works is protected under copyright law; thus, the structure of a computer program must also be protected. However, since computer programs were not afforded special protection under the 1976 Act, their structures should be protected only to the extent they survive scrutiny under the Modified Altai Test.

2. Whether the User Interface Should Be Protected. — A user interface relies heavily on screen displays. Therefore, it might be argued that the user interface should be protected, if at all, under the category of "audiovisual works" rather than "literary works." However, although the screen displays of a program may also be copyrightable as an audiovisual work, the user interface consists of much more than mere screen displays. It is possible for two programs to have user interfaces that function identically and yet have very different screen displays. Thus, a copyright for screen displays would not provide sufficient protection for the user interface; it is often the substance of the user interface—e.g., the hierarchical organization of the function menus—rather than merely the

355. See supra notes 241–242 and accompanying text.
356. In addition, the result would also seem to be dictated by the requirement of originality, see *Feist Publications, Inc. v. Rural Tel. Serv. Co.*, 111 S. Ct. 1282, 1288 (1991) ("Originality is a constitutional requirement."); since, if there is a limited range of potential expression, the threshold for originality must be raised.
357. See supra text accompanying notes 346–349.
358. In passing the 1976 Act, Congress decided to wait for the CONTU recommendations before taking any action on the matter. See supra text accompanying notes 49–53. The CONTU Final Report did not suggest any special treatment for computer programs. See supra text accompanying notes 62–64.
359. See supra text accompanying note 30.
360. Support for this proposition can be found in *Stern Elecs., Inc. v. Kaufman*, 669 F.2d 852 (2d Cir. 1982). In *Stern*, the defendant had manufactured a "knock-off" version of plaintiff's "Scramble" video game without actually copying any of the code. The court rejected defendant's assertion that "only the written computer program" was entitled to protection. Id. at 855. Thus, it extended protection to the nonliteral elements of the program—but it did so using the category of "audiovisual work" rather than "literary work." The court also held that "the player's participation does not withdraw the audiovisual work from copyright eligibility." Id. at 856. Based on this case it could be argued that the output of an interactive user interface—which consists mostly of screen displays—should be protected as an audiovisual work rather than a literary work.
361. See supra notes 29–30 and accompanying text.
362. While the screen displays of the VP-Planner program in the *Paperback* case may have been virtually identical, the displays in the Quattro Pro program at issue in *Borland II* were very different. By converting the 1-2-3 user interface from a "two-line moving-cursor menu" system to a "pull-down bar menu[]" system, Borland achieved an entirely different look for its Quattro Pro program. Nevertheless, the Quattro Pro program copied the user interface's substance in its entirety. This was rightly held to infringe Lotus' copyright. See *Lotus Dev. Corp. v. Borland Int'l, Inc.*, 799 F. Supp. 203, 217–20 (D. Mass. 1992).
screen displays that are generated by it, that developers want protected.\textsuperscript{363} That substance is derived from the overall structure of a program—or from certain of its subroutines—and therefore deserves protection as a literary work.\textsuperscript{364}

As the \textit{Paperback} court demonstrated, a user interface may be expressive.\textsuperscript{365} Nevertheless, there is the possibility that a court, in the course of successively filtering out a program’s uncopyrightable elements, may improperly decide that a particular user interface is not protectable.\textsuperscript{366} The Reincorporation stage proposed above\textsuperscript{367} allows the judge to re-evaluate such a decision given that the particular choices made in designing the user interface involve creative expression and originality and as such should be protected.

It should be noted that the current trends in the computer industry suggest that the compatibility/standardization concerns that are often raised\textsuperscript{368} are not likely to be as problematic in the future. Because of the surge in popularity of operating systems utilizing graphical user interfaces ("GUI")—beginning with the Macintosh, and now including OS/2 and Windows for the IBM PC—application programs are beginning to "look and feel" much more similar.\textsuperscript{369} Thus, users will be less "locked into" a specific program merely because the training costs involved in switching to a new system are prohibitive.\textsuperscript{370} Incidentally, this very development puts the nails on the coffin of "total concept and feel": it becomes

\textsuperscript{363} At times, developers may want the screen displays protected. See the \textit{Apple} cases, supra note 9. In such cases, the copyright should be dealt with as an audiovisual work. However, this should not obscure the fact that at times, the substance of the user interface, rather than the screen displays, is important. See the \textit{Borland} cases, supra note 154. In such cases, the user interface ought to be treated as a nonliteral element of a literary work, the program. Although the test may be the same in either case, treating a user interface as an audiovisual work may improperly result in a lack of protection.\textsuperscript{364}


\textsuperscript{366} This could easily happen under a stringent application of any of the "filtering" concepts—merger, \textit{scenes a faire}, or public domain.\textsuperscript{367} See supra section III.C.

\textsuperscript{367} See supra notes 173–174 and accompanying text.\textsuperscript{368}

\textsuperscript{368} IBM developed SAA (Systems Application Architecture) standards to advance compatibility among computers and programs. See 3 \textit{Nimmer on Copyright}, supra note 16, § 13.08[F][3][c], at 13–102.25. This standard has been incorporated into the Windows operating system:

Conformance to SAA standards has been most beneficial to users. New applications must now adhere to the Windows standard, thereby adhering to the consistent SAA standard. It has become easier and easier to quickly learn and use new applications. Many Windows applications have many of the same menu choices, and the methods of accessing and navigating the menus are the same.


\textsuperscript{369} See, e.g., \textit{Verdesca}, supra note 169, at 1076 ("Without compatibility, today's computer user becomes locked into a specific vendor's application.").\textsuperscript{370}

\textsuperscript{370} See supra notes 99–104 and accompanying text.
meaningless in the computer context when operating systems are designed
to make applications "look and feel" similar. The similarity among applica-
tion programs also has another effect: much of a user interface that
operates under a GUI will be standardized\(^7\) and to that extent will not
be protected. Nevertheless, an application's user interface as a whole,
which likely involves some originality in the selection, coordination, and
arrangement of its features, would be copyrightable and protected at least
from duplication of the entire work.\(^3\)

To the extent, then, that a user interface is expressive and/or crea-
tive as a whole, it should be protected under copyright principles. Copy-
ing a user interface in its entirety is almost certainly an infringement of
the original program's copyright because it would necessarily involve
copying whatever original and hence copyrightable elements were
present.

CONCLUSION

Of the four tests for determining the copyrightability of the nonlit-
eral elements of computer programs provided in the Whelan, Paperback,
Brown Bag, and Altai cases, a modified version of the Altai test is the best
approach from the perspective of copyright principles. However, the
question of which test would be the best from a policy perspective is diffi-
cult and not one in which the courts should heavily involve themselves.

Since the goal of copyright law is to "promote progress," however, a
resolution of such policy issues is necessary. The only body capable of
making a legitimate determination of those issues is Congress. In having
established CONTU to assess those issues in the seventies, Congress was
acting responsibly; in not having acted since—as, for example, by estab-
lishing a CONTU II—Congress has shown lamentable apathy. As these
four cases show, the result has been the development of various incom-
patible standards. Congress must act soon to put an end to the uncer-
tainty that prevails in this area. Congressional action on such issues
would not only be welcome,\(^3\) but also well overdue.\(^3\)

\(^3\) For instance, most Windows applications have a menu bar that begins with the
command "File" which usually includes in its submenu, among other choices, "New,"
"Open . . . , " "Close," "Save," "Save As . . . , " "Print . . . , " and "Exit"; the second command is
usually "Edit," and includes in its submenu the choices "Undo," "Cut," "Copy," and "Paste";
et cetera. See, e.g., Microsoft Windows Write Version 3.1, WordPerfect for Windows

\(^3\) See supra section III.C; cf. Lotus Dev. Corp. v. Paperback Software Int'l, 740 F.
Supp. 37, 67 (D. Mass. 1990) ("The fact that some of these specific command terms are
quite obvious or merge with the idea of such a particular command term does not
preclude copyrightability for the command structure taken as a whole.").

("[N]ow that more than 12 years have passed since CONTU issued its final report, the
resolution of this specific issue could benefit from further legislative investigation—
perhaps a CONTU II.").

\(^3\) The CONTU Final Report, supra note 50, at 2, recommended that "[a]ny
legislation enacted as a result of these recommendations . . . be subject to a periodic review
to determine its adequacy in the light of continuing technological change."
In the meantime, however, the courts must struggle with this problem. The Altai test is a commendable effort at developing a test based on well-established copyright principles, but falls short in a number of important respects. The Modified Altai Test presented in this Note remedies these shortcomings and therefore provides the appropriate legal test to determine copyrightability in the absence of any legislative intent to provide special treatment for computer programs.

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